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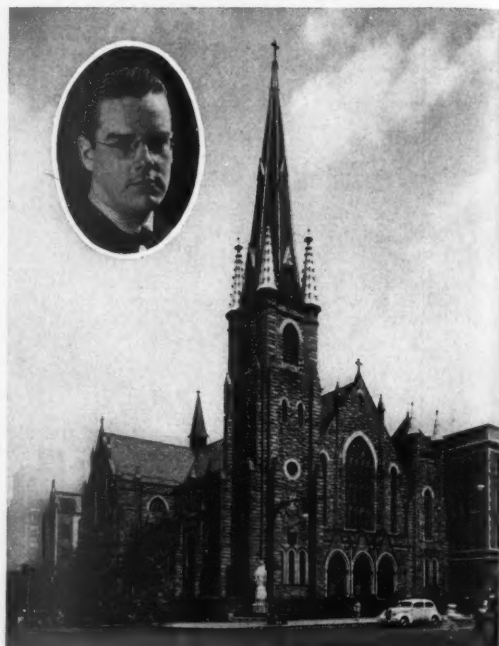
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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Gerald REAN: *The Pilgrimage*, 6p. e. (White-Smith, 50c). The Composer gives a rather lengthy description of the 'story' he is trying to tell with his music, and if that tale could be told on the calendar when the number is played it would be more effective with the congregation. It's a 3-4 piece in which the hands carry the music while the feet play a downward scale passage in quavers. While of a simple order, the persistence of the idiom creates an impression of its own and the piece is quite effective of its kind. It's the kind of 3-4 music that doesn't give the rhythm of a waltz but rather that of a stately march. Based on ideas of special interest to Catholic congregations, though its themes are not sectarian.

RHEINBERGER: *Sonata 13*, 24p. me. Harvey Grace edition (Novello-Gray, \$1.50). The publishers announce this as the final number in this famous edition. As usual there are interesting and instructive introductory materials by Harvey Grace. No. 13, Opus 161, gives a first movement that is easy to play, and pervaded by a profound solidity such as we would expect in the prelude to a church service; we believe it was rather music of this kind that brought the most numerous friends to the organ. The second movement, *Canzona*, is a melody in the classic mood—meaning that it isn't overly tuneful, nor condemned to join hands with an ump-pah accompaniment. We doubt if either Mr. Rheinberger or Mr. Grace knew what to do with *Intermezzo*, for it's the kind of music organists could imagine but not play; to get around the difficulty, don't let the power go above mezzo-piano at any time, ignore 99% of the legato marks and substitute staccato, and for registration stick to strings, celestes, and such odd colors as the Quintadena and Vox; if your organ is large it will give an abundance of the very stops you need most, namely the 2 2/3', 1 3/5', etc. And in spots you can apply the most exaggerated notion of tempo rubato you ever heard of. The final *Fugue* is built on a hum-drum theme that at least is smooth instead of awkward; it is not difficult to play, and has a rather good effect. Organists not caring to spend too much time on a sonata half-a-century old will not regret buying this one for their church repertoire.

Pietro YON: *Canto Elegiaco*, 3p. e. (Galaxy, 60c). The Composer's organ version of that superb funeral hymn reviewed on T.A.O.'s March page 78. Says Mr. Yon: "This work was composed for organ after reading the poem by G. R. Woodward. I later arranged it as a song and also made versions for mixed and men's choruses." It opens with a Chimes theme which, says Mr. Yon, "is the one used at funerals in the town in the Italian Alps where I was born." And so successful has been the Composer in wedding the music to the text that this reviewer can't separate the two now, but must continue to think of the music as being a superb funeral hymn. A fine use of both settings could be made by using this version as prelude or offertory, or mid-service solo, and the chorus version in the same service. We do not know any other funeral music the equal of this.

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Robert Leech Bedell's Bach Pedal Exercitium

A program-note by Dr. Marshall Bidwell

This unfinished organ work by Bach may have been intended to serve two purposes: first, as a display piece to amaze the audiences with the pedal dexterity of the performer; and secondly, to serve as an example to students just what technical facility would be required of them, impressing them with the fact that the Pedal Organ should be regarded as a complete solo division by itself. Robert Leech Bedell, organist of the Art Museum at Brooklyn, N. Y., has completed the manuscript in the form of a concert study of one movement for pedal solo.

ORGAN AND ITS MUSIC

A book by A. C. D. de Brisy

5x7, 200 pages, cloth-bound (Dutton & Co., \$2.50). The cover-leaf tells what Mozart said about the organ. John Compton wrote the foreword. In the appendix the Author says the book would not have been written if Mr. Compton had not built the unit for the British Broadcasting studio. The Author compares the broadcasting unit to the Willis organ in Truro Cathedral; the Willis has 44 "speaking stops" and the unit has "126, obviously a very much vaster instrument. Yet the number of pipes in the Truro organ is approximately 2515 and in the B.B.C. organ 2362." And it is, to him, "a curious and paradoxical discrepancy." Mr. Compton approves Mr. de Brisy thus: "I believe his writings on the subject are worthy of greater respect than any others that have hitherto appeared in print." The Dutton Co. has let itself in for something unexpected.

"In simple and non-technical language, the Author tells the story of the evolution of the organ." Mr. Compton blames Mr. Willis, "aided and abetted by W. T. Best," for Hope Jones. "The real makers of 19th-century French organ music were Saint-Saens and Cesar Franck." An appendix of 13 pages gives lists of organ recordings with much of the data necessary

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¶ *The finest conservatories in America for organists* are using the advertising pages of T.A.O. Need we name them? Alphabetically: American Conservatory, Curtis Institute, Guil-mant Organ School, Oberlin Conservatory, School of Sacred Music, Westminster Choir School—and nine summer schools.

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to make it of real value to anyone interested in organ records. The book covers the British, French, and German organ worlds in an entertaining way and should prove highly gratifying to the general public in England, and valuable to American organists as a document; somebody ought to tell Mr. de Brisay about Columbus.

New Organ Music from Abroad

Reviews by Dr. Roland Diggle

• Organists looking for some good short voluntaries could not do better than get *Twenty Choral Preludes* by Karl Hoyer (Luckart). The pieces are short, written on two staves, of medium difficulty, and full of interest. I am surprised that other works of this talented Composer have not found their way over here. All the works I have seen have the sure stamp of musicianship and while they are not ultramodern they have an individuality that should carry them far if given a hearing.

From the same publisher we have *Eight Choral Improvisations* by Sigfrid Walther Muller that, while not always convincing, have some quite attractive passages. These pieces seem to have much in common with the music of Paul Krause and while the melodic line is not so sure the harmonies are more bitter. I have used some of them in my church work and they seem to wear well.

Cramer of London in a new series of *Eighteenth Century Music* edited by Harry Wall makes a good start with a *Musette and Minuet* by Handel, *Rondeau* by Daquin, *Gavotta* by Martini, *Choral Prelude* by Krebs, *Rondeau* by Couperin, and *Tempo di Menuetto* by Haydn. All six pieces are quite charming in an old-world style and should prove useful for recital, church, and teaching.

From Novello we have two serviceable *Choral Preludes* by C. P. Cowell that I like muchly; the first, using the tune *Irby* which is usually sung to the words of "Once in Royal David's City," and the second, using the tune *Dix* which is sung to "As with gladness men of old." Mr. Cowell's is a new name in organ music but I feel sure we shall hear more from him; these two pieces are excellent and show an individuality of style that is refreshing.

Three Cathedral Voluntaries by Richard HALL (Novello) bear the sub-titles, *York, Ripon, and Durham*, which to American organists will mean little. However the music is well written and in spots quite effective.

Three new *Impressions* by KARG-ELERT (Novello) will be of interest to his many admirers in that they contain the same luscious harmony we have come to expect from his pen. No. 1 is an impressionistic *Voice in the Night*; No. 2 is a rather charming *Valse Mignonne* that should be just the thing for a recital program; No. 3, best of the three, is *Romanisch*. I have an idea you might like these pieces, and in these days when his name seems to appear less and less on recital programs, they may help create an interest once again in his earlier works—many of which deserve to be played for some time to come.

The publishing of organ music at the present time is I believe at the lowest ebb during the past thirty years. Or-

ganists have only themselves to blame, as publishers cannot be expected to issue new things only to have them stay on their shelves—and this is what has been happening for many years now. American organists especially have been and still are quite content to play the same old things over and over again. One looks over the programs in the vain hope of seeing something other than the everlasting Bach, Franck, and Vierne numbers. A letter from one of the leading recitalists in England reads:

"I find the majority of the organ recital programs printed in the magazines deadly dull, not so much from the organist's point of view but from the listener's. I am sure such programs would not do in England for I find in my travels that the average audience still enjoys the works of Hollins, Wolstenholme, Lemare and their contemporaries. Of course Bach and such composers as Widor, Karg-Elert, Vierne, etc. are the backbone, but where your recitalists give their listeners such a dose of old composers we give our listeners the things they know and like, even if we ourselves are rather tired of them."

In this regard I was interested in Alfred Hollins' comments in his recently-published book, *A Blind Musician Looks Back*. He says: "Whether organ playing as a whole is of a higher standard than it was twenty or thirty years ago may be an open question. Personally I think not, and if the present style of playing and programs is the correct one, I am glad to be an unrepentant Victorian."

I am inclined to agree with Dr. Hollins. My observation, covering quite a long time, is that organists do not consider the multitude of listeners who cannot understand or enjoy complicated music. They play too exclusively for the benefit of other organists. I know of eight or ten splendid works waiting publication, including two sonatas; these works when played from manuscript have been quite a success, but what publisher is going to publish them under present conditions?

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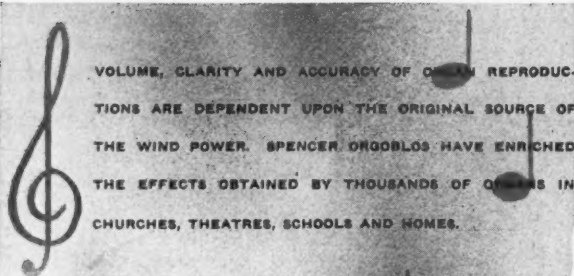
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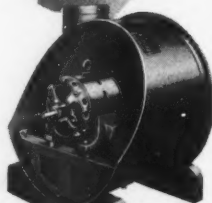
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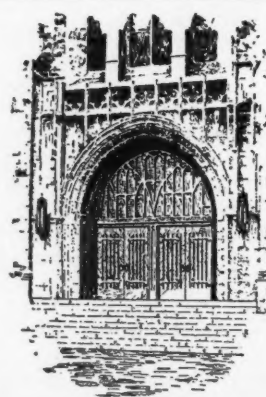
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4—Partly 4-part plus, etc.
- Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday T—Thanksgiving.
- L—Lent.

After Title:

- c.q.q.c.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
- o.u.—Organ accompaniment, or unaccompanied.
- e.d.m.v.—Easy, difficult, moderately, vary.
- 3p.—3 pages, etc.
- 3p.—3-part writing, etc.
- Al.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

INDEX OF PERSONALS

- a—Article. m—Marriage.
- b—Biography. n—Nativity.
- c—Critique. o—Obituary.
- h—Honors. p—Position change.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo. q—Quartet.
- b—Bass solo. r—Response.
- c—Chorus. s—Soprano.
- d—Duet. t—Tenor.
- h—Harp. u—Unaccompanied.
- j—Junior choir. v—Violin.
- m—Men's voices. w—Women's voices.
- off—Offertoire.
- o—Organ. 3p.—3 pages, etc.
- p—Piano. 3p.—3-part, etc.
- Hyphenating denotes duets, etc.

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JULY, 1937

No. 7

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THE AMERICAN ORGANIST

July, 1937

WHAT THEY PLAYED LAST YEAR

Surprises Developed in an Analysis of Last Year's Programs and
Suggestions for Next Season's Repertoire

By FRANK B. JORDAN

Playing the Organ: Article 7

I HAVE BEEN engaged in writing a series of articles on *Playing the Organ*. In this present article perhaps the name of the series should be changed to *What is Being Played on the Organ*. The material for this article comes from the very thorough and careful perusal of the twelve issues of *The American Organist* magazines for 1936. Neither the Editor nor the Author would claim that the lists of recitals are all-inclusive as to what is being played in America today; but it cannot be denied that the summary of the recital programs for the year 1936 does throw a great deal of light on the trends in recital-program building.

Recently a prominent musician came to my office and in the course of conversation made the daring statement that there was no recital business in the organ field. Naturally this statement did not sound logical to me in the face of recent developments in the organ recitals of our own country. I merely walked to my desk and placed before him copies of our two organ journals. I showed him the lists of recitalists being presented in the United States. Before many minutes had elapsed, I believe he changed his opinion.

In my thinking the organ recital business is just beginning. As proof of my assertion let me quote from a notice printed in the church bulletin for Sunday, April 18, 1937, of the First Presbyterian Church of San Diego, California. It read: "Alexander McCurdy, Jr., head of the organ department, Curtis Institute of Music, Philadelphia, and organist and choir-master of the Second Presbyterian Church, Philadelphia, will be heard in an organ recital in our church Monday evening at 8:00 o'clock. This is the third of the organ concerts sponsored this winter by the San Diego Chapter of the Organist Guild."

Would this statement have been printed in the San Diego Presbyterian Church bulletin even ten years ago? Let us grant that in the past we have had some giants in organ performance, but they have been few and far between. If one heard even one of them in a lifetime, it was such an event that one would reminisce upon having had this great experience—even to one's children's children. The case at San Diego is indicative of the current of interest manifesting itself outside the great centers of musical learning.

Mr. Bernard R. LaBerge deserves congratulations for the pioneer work he is doing to promote organ recitals. The organ world is indebted to him for he has sponsored organ recitals from coast to coast.

We organists who have been employed by churches have been forgetful of the fact that when one enters into the business of playing the organ for money outside the church service, he enters the field of concert and entertainment. The organist needs to spend as much time on the business end of the venture, either through a manager or through his own efforts, as he does in the musical preparation of the concert. Nothing can be forced upon or sold to the public today which they do not want. The finest article or service in the material or artistic realm requires salesmanship to acquaint the public with it. Many of us have observed sterling musicians who have had poor financial success. They forgot in their training and development that there are more qualities needed for making one successful in publicizing his art than just a thorough knowledge of the art itself. There is a need for a fundamental business sense, and there is the need for creating a demand among our constituency for the talents which the artist possesses. 'Nothing is so successful as success'—is an old statement which is still true. All over America are instances where one successful organ recital has led to a demand for more.

I am familiar with a situation in the organ field which has arisen in the last six months in a small city of 6000 in the state of Oregon. Two organs have been installed within this period. Due to the fact that the first two recitals played on these organs were of splendid caliber, there has been an increasing demand and now organ recitals are being scheduled right through the summer. This situation can be duplicated wherever there exist proper instruments, artistic ability, business management, and, last but not least, a realization of the fine art of program-building.

I received a letter in the morning mail from a man with an unusually keen ability for observation. He made this statement: "The audience is the last thing the average organist ever thinks about." This is the truth. Most of us are guilty of saying, "I am engaged to play a recital. It is my program. I shall play this Bach Fugue because it is my favorite. I shall play this modern number—it shows off my technic to advantage." As a result, if we succeed in attracting anyone into the audience, most of them leave the hall with the realization that it was the organist's program and not theirs. Dr. James Mursell has so aptly stated in his writing that music is a social art. How true! The organist must learn this. If he does not, he is doomed. If he does, more people will again say, as did Glenn Dillard Gunn of Chicago

after hearing Mr. Virgil Fox: "At that point, I surrendered. The organ played thus is again the king of instruments."

More is necessary than fine instruments and great performers. A knowledge of program material is almost as necessary as is the knowledge of how to play the instrument. The remainder of this article will deal with the presentation and discussion of the findings as recorded in the recitals publicized in the twelve issues of *The American Organist* for 1936. The tabulations were made by Miss Dorothy Foster, a senior major in organ at Illinois Wesleyan University.

Let us see what was played in America during 1936. I am going to make my statements brief in order not to overshadow the importance of the findings. Your opinions drawn from these findings will be as correct as mine. In the following list you will note the leading composers appearing on programs last year. I would like to call attention to the fact that it would appear that the number of times Bach is played on these programs seems to be entirely out of balance. I believe that Bach should be the No. 1 composer heading the list, but it is doubtful if there should be such a preponderance as this tabulation shows. Bach had 204 different compositions played. The composer next in line had only 33 selections used. It takes practically ten composers, including such names as Widor, Mendelssohn, Handel, Wagner, Franck, Vierne, Karg-Elert, Edmundson, and Reger, to make up such a total. From the first twenty-five most popular composers listed according to the number of compositions used during 1936, Bach made up 34% of the total number of compositions from the pen of the twenty-five leading composers. I fear that it is true that many of our organists are afraid to play a recital program without Bach. No other branch of the music profession limits itself so much to one composer.

QUANTITATIVE LIST BY COMPOSERS

204	Bach	12	Liszt	7	Mulet
33	Handel	11	Mozart	6	Pachelbel
32	Reger	11	Lemare	6	Hollins
25	Widor	9	Schubert	6	Grieg
23	Edmundson	9	Dvorak	6	Bizet
21	Mendelssohn	9	Brahms	5	Debussy
21	Wagner	8	Bonnet	5	Diggle
20	Franck	8	Sowerby	5	Boellmann
20	Karg-Elert	8	Rheinberger	5	Maleingreau
20	Vierne	8	MacDowell	5	Gounod
20	Dupre	8	Saint-Saens	5	Gaul
18	Guilmant	8	Buxtehude	5	Shure
18	Schumann	7	Bedell	5	Rogers
14	Tchaikowsky	7	Bingham	5	Noble
12	Clokey	7	Dubois	5	Nevin
12	Beethoven	7	Gluck		

Not all the players and programs listed the titles of the choral preludes used; in such cases each choralprelude was counted as being a separate composition. Thus in the Bach lists there were 33 choral preludes whose titles were not given, in Dupre there were 8, and in Reger there were 20.

[Perhaps a word from T.A.O. staff may be necessary here. In addition to the missing details of the choral preludes there is the added confusion arising because sometimes organists invent their own titles for compositions, and in many cases the same composition carries an alternate title. One of the best known examples is Rubinstein's *Kamennoi-Ostrow* which is so frequently given as *Reve Angelique*. Until recitalists acquire the habit of noting the proper titles on their mailed programs, irrespective of any adopted titles given on their printed programs, exact figures will be difficult to get. The reader will remember, too, that for the most part T.A.O. publishes only programs available in advance and past programs of special content for one reason or another. The latter requirement undoubtedly accounts for the large number of Bach, as there are always more all-Bach programs given

than for any other one composer. Programs by pupils, localized programs given once a year by the church organist, and programs by players mentally too old to absorb new ideas in repertoire, have largely been excluded from T.A.O. Mr. Jordan's article and Miss Foster's compilation of figures have administered the necessary wholesome shock to the editorial office; T.A.O. hopes to make its programs of the future even more conscientious and valuable to the readers at large.—Ed.]

Let us now turn our attention to the favorite compositions and the number of times they appeared on recital programs during 1936. This list needs little explanation except to point out that Bach is the composer of twenty-one of these favorites. We organists should ask ourselves two questions: Whose favorites are we playing—those of the audience or our own? Are we as organists interested in bringing the organ concert field to a point where the public esteems it equal to piano or voice?

FAVORITE COMPOSITIONS

22	Bach, Toccata & Fugue Dm
16	Bach, Fantasia & Fugue Gm
14	Bach, Passacaglia
13	Bach, Prelude & Fugue G
13	Bach, Prelude & Fugue Em
12	Bach, Jesu Joy of Man's Desiring
11	Franck, Piece Heroique
10	Franck, Chorale Am
9	Bach, Air for G-String
9	Wagner, Dreams
8	Bach, Jesus my Joy
8	Bach, Come now Savior
8	Bonnet, Romance sans Paroles
7	Bach, Fugue Gm
7	Bach, Prelude & Fugue Am
7	Wagner, Tristan: Vorspiel & Liebestod
7	Schumann, Canon Bm
6	Bach, In Thee is Joy
6	Bach, Awake a Voice is Calling
6	Bach, Prelude & Fugue Bm
6	Bach, Prelude & Fugue D
6	Bach, Toccata F
6	Handel, Concerto 4 in F
6	Handel, Largo
6	Widor, 2: Finale
6	Wagner, Tannhaeuser: Overture
6	Wagner, Tannhaeuser: Evening Star
6	Franck, Finale Bf
6	Schumann, Sketch Df
6	Liszt, Ad nos ad Salutarem
5	Bach, O Man Bewail
5	Bach, Sonata 1
5	Bach, Toccata-Adagio-Fugue C
5	Bach, In Dulci Jubilo
5	Bach, Toccata Dm
5	Bach, Fugue G
5	Handel, Concerto Gm
5	Handel, Water Music
5	Widor, 4: Scherzo
5	Widor, 5: Toccata
5	Edmundson, Imagery in Tableaux
5	Wagner, Valkyries Ride
5	Franck, Cantabile
5	Franck, Chorale Bm
5	Vierne, Westminster Carillon
5	Vierne, 2: Scherzo
5	Vierne, 1: Finale
5	Liszt, Prelude & Fugue on Bach
5	Bonnet, Concert Variations
5	Mulet, Carillon Sortie
5	Bedell, Noel Variations
5	Nevin, Will o' the Wisp

In the last table I list worthy compositions which have received little or no attention, according to the recitals listed in *The American Organist* for 1936. These numbers have program value and will help make organ recitals more unique and interesting. They are selected from all ranges of difficulty and schools of composition.

Edmundson's Apostolic Symphony
 Franck, Fantasy in C: Adagio
 Guilmant, Sonata 5: Scherzo
 Schumann, Sketch Fm
 Clokey, Kettle Boils (Fireside Fancies)
 Brahms, Rose Breaks into Bloom
 Bonnet, Ariel
 Sowerby, Carillon
 Buxtehude, Fugue in C
 Bingham's Harmonies of Florence
 Mulet, Thou Art the Rock
 Mulet, Rose Window
 Dunham, Scherzo G
 Boellmann, Ronde Francaise
 Rogers, Sonata 1: Scherzo
 Jepson's Sonata 3
 James, Meditation St. Clotilde
 Bairstow, Evening Song
 Seely, Arabesque
 Wesley, Air & Gavotte
 Lanquetuit, Toccata D
 Callaerts, Intermezzo

Gigout, Grand Choeur Dialogue
 Jongen, Song of May
 McKinley, Cantilena
 Parker, Scherzino E
 Torres, Communion
 Stoughton, Istar
 Jongen's Sonata Eroica
 Elgar's Sonata G
 Rameau, Deux Ritournelles (ar. Karg-Elert)
 Kramer, Eklog
 Groton, Caroletta
 Barnes' 'symphonie'
 Corelli, Pastorale (ar. Germani)
 Stamitz, Andante (ar. Dickinson)
 C. P. Bach, Menuett (ar. Kraft)
 ar. Poister, Bohemian Carol
 Vierne, 3: Finale
 Maquaire, 1: Allegro
 Bossi, Scherzo Gm
 Jawelak, Madrigale
 Bubeck, Meditation
 Barie, Toccata
 Ducasse, Pastorale
 Dethier, Andante Cantabile
 Arcadelt, Ave Maria (ar. Dickinson)
 Franck, Chorale E
 Durand, Sous les Bois (ar. Guilmant)
 (To be continued)

VIERNE'S CAREER IS CLOSED

Death Overtakes Famous Composer at Console of Grand-Orgue in
 the Gallery of Notre Dame Cathedral in Paris

FRANCE loses another of its musical towers of strength. "Louis Vierne died Monday night, May 31st, during a recital he was giving in Notre Dame Cathedral, Paris. He had just finished playing one of his compositions when he fell back dead. Carried immediately to the hospital nearby, the doctors found that he had died from a heart attack."

Mr. Paul de Launay, of the School of Music and Art, Birmingham, who supplied the foregoing statements, wrote what was probably the first biographical sketch of Vierne to be published in America, which T.A.O. was privileged to publish in January 1920.

Louis Victor Jules Vierne was born Oct. 8, 1870, in Poitiers, France. His parents sensed his musical inclinations very early and when he was but six years old they began his lessons in piano and solfeggio. Born practically blind, he was taught the braille system and methods used in the French national schools for the blind. In 1881 he entered the French National School for the Blind, from which in 1890 he graduated with the Prix d'Honneur—a prize granted but once every three years.

In the School for the Blind Vierne studied organ with Julien Hery, piano with Henry Specht, violin with Pierre Adam, theory with Victor Paul, and also organ, counterpoint, and composition with Louis Lebel and Adolphe Marty. Music journalism has always devoted itself so liberally to meaning-

less puffery that it has had neither time nor space left for intelligible biographical fact, so that this sketch must rely most largely upon Mr. de Launay's original article in these pages for facts here presented.

After leaving the School for the Blind, Vierne studied composition with Cesar Franck from 1888 until 1890, in the Paris Conservatory, and when Franck died, Widor took over the classes, including Vierne who continued his studies until 1894 when he won first prize in organ by unanimous decision. "After this success," wrote Mr. de Launay, "Widor kept him by his side in the capacity of assistant teacher of his organ classes, and soon after also as his assistant at the grand-organ of St. Sulpice."

In 1900 Notre Dame Cathedral (which we believe is the only prominent cathedral in Paris, all the rest of the famous Paris churches being merely churches and not cathedrals) held a competition to obtain a new organist; eight first-prize organ pupils of the Paris Conservatory competed for the post and Vierne won.

Says Mr. de Launay: "Vierne remained as assistant teacher of organ at the Conservatory with Widor until Widor resigned. Guilmant succeeded Widor and retained Vierne as his assistant." Guilmant died in 1911 and Vierne resigned from the Paris Conservatory in order to become professor of organ in the Schola Cantorum, Paris.

Though known among us chiefly for his organ composi-

tions, Vierne composed in many forms, including works for orchestra, piano, voice, etc. The French Institute "bestowed upon him many prizes." At a Paris music festival in 1919 Vierne's quintet *In Memoriam* was given its premiere; "this composition won him immediate recognition. He composed it in memory of his son who was killed at the front in 1917. In Lausanne, December 1918, his beautiful poem for piano-forte, dedicated to the memory of his brother, also killed at the front in May of that same year, was performed for the first time. This brother was also his pupil and the organist of Notre Dame des Champs, and had himself won the much-coveted *Premiere Prix d'Orgue* at the Conservatory in 1906."

Thanks to the activities of American concert managers, Vierne toured America in February and March, 1927, making his debut Feb. 1, 1927, in the auditorium in Wanamaker Store, New York.

VIERNE'S FIRST AMERICAN RECITAL

Bach, Toccata & Fugue Dm

My Heart Lies Heavy

In Thee is Joy

Vierne, Preamble; Complaint; Epitaph;

Canzona; Arabesque; Marche Funebre;

Adagio & Finale (from 'sym.' 1).

That recital was one of several by distinguished foreign visitors that almost thoroughly disappointed their hearers because they, the hearers, were more at fault in their attitude than were the various players. As a close inspection of T.A.O.'s pages immediately following the Vierne tour will show, Mr. Vierne was rightly welcomed as "an exponent of his own great organ compositions," and accorded all honors, while those who misunderstood the actual facts and tried to hear him as a great concert performer were but disappointed. He brought with him one of his compatriots and she manipulated the strange American consoles at all recitals.

For an account of the grand-*orgue* which Vierne played so famously in Notre Dame the reader is referred to the article by Dr. Marshall Bidwell in September 1922 T.A.O. The organ was still being "blown by men treading on the bellows." Vierne was suffering considerably at that period, which often necessitated his long absences from the Cathedral, and Marcel Dupre was substituting for him there. Dr. Bidwell was fortunate in that he heard the Notre Dame services at various times when both men played. It may be interesting to reprint what Dr. Bidwell gave as the description of the Notre Dame organ as printed in the *Practical Guide to the Visitor* which was handed him as he entered the Cathedral. Says the Guide: "The big organ . . . having 5 keys, one pedal, 22 combination pedals and 86 pipes, 110 handles, 5,246 blast pipes of 25,000 litres of air."

But much more to the point are Dr. Bidwell's comments on the work of Vierne in the service:

"At the next service which I attended, Vierne did all the solo work, as his colleague was away on his vacation. It was truly pathetic to see the blind Vierne groping his way into the organloft, but in spite of his handicap he managed his stops and combinations with a facility that was almost uncanny.

"Vierne's improvisations were inclined very much towards modern harmonies; they were always most scholarly and unusually clever. They consisted, for the most part, of short interludes to the different parts of the mass, very often the same melody of the chant being played in appropriate Gregorian harmony with full organ, producing inspiring antiphonal effects. At other times the organ responses were of greater length, thus giving opportunity for more extended improvisation, and with variety of registration. He would usually employ a plainsong melody and weave all sorts of intricate harmonies around it. I often wondered how he was ever going to get back to the key from which he started, especially as the signal bell would sometimes ring for him



NOTRE DAME'S TWO ORGANS

The grand-*orgue* in the gallery in the rear where Vierne played and the choir or *chancel organ* in the right foreground

to stop while he was far away from the original key and in the midst of an interesting development. But he could always bring it to a close in a most graceful manner."

Some readers may recall the mild controversy which, more American than French, seemed to need settling during this period, a controversy as to which of the two great Frenchmen really was organist at Notre Dame's grand-*orgue*. It was all an American mistake, and quite an innocent one, but Dr. Bidwell's comments are interesting:

"Louis Vierne and Marcel Dupre are both organists at the grand-*orgue* of Notre Dame. I considered myself fortunate in having the opportunity of hearing both men play at the same service and of watching them take turns at the console. Both of them play without notes, except when a single line of melody in manuscript is used as a basis for improvisation.

"When I arrived at the console, Vierne was playing and Dupre was on the bench beside him, both talking very intently. It seemed that the latter was about to leave for his vacation and they apparently had a great deal to say to each other. There is an affectionate friendship between these two musicians that is good to see and I can readily understand how each might be inspired musically by the work of the other."

The grand-*orgue* over which Vierne presided had five manuals and eighty-six stops; it was built by Cavaille-Coll in 1868, with a restoration in 1894 and further alterations in 1899. Widor in St. Sulpice and Vierne in Notre Dame were the great drawing-cards for organistic visitors to Paris. Perhaps the atmosphere and spirit of the music of Vierne and Widor may be more intimately understood if we continue our quotations, this time from the writings of Mr. Hugh McAmis in T.A.O. for December 1923. Says Mr. McAmis (he had spent several years in study in Paris):

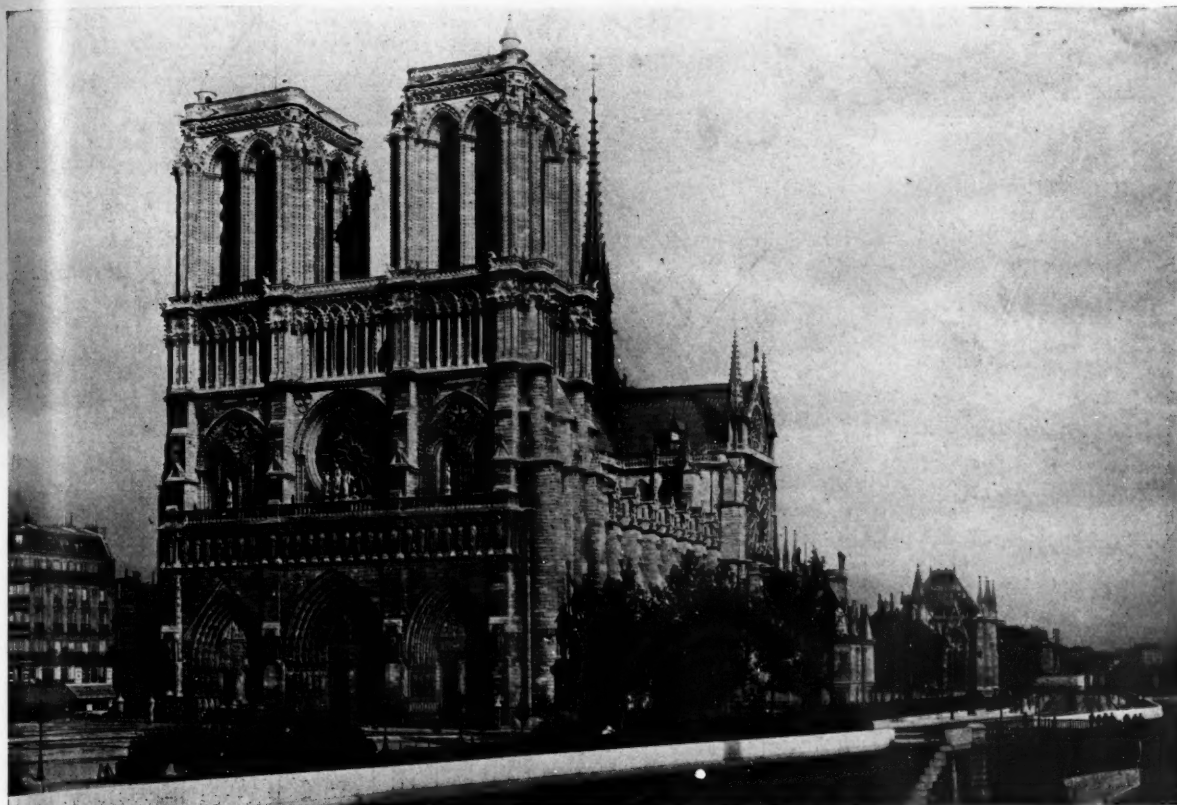
"One damp, rainy spring Sunday morning we were in Notre Dame during the high mass and as Vierne was at the organ during the service we thought we would take advantage of our opportunity. We came upon a genial-looking old Father and asked if we might visit the organloft. He led

us down a long corridor out into the open, around to the front right tower and pointed to a flight of winding stone steps. We thanked him in his native tongue but soon found he spoke English excellently, so we chatted for a few moments, found he had lived in California for fifteen years but had grown homesick for his homeland and had returned eighteen years ago.

"We started our climb up the well-worn stone treads—winding and winding, seemingly never to end. But at last

playing, nervously trying them again and again. There was no music on the rack and he felt for the stops, keys, and pedals—and then, to my surprise, I first realized that the Master was almost blind.

"As I began to feel so much at home, I chanced to gain a view of our friend's face. I found it sad, calm, and serene, lined with suffering and sickness. His clothes and shoes were neat but well worn. When I returned to America I was glad to hear of the fund being raised by Messrs. Barnes and



Notre Dame Cathedral, Paris, where Vierne played at the height of his career

we came to a door. Passing through, we entered the spacious organloft. The Master was seated at the console facing the chancel. His assistant, a young girl, sat beside him. We asked him if we might stay during the service and received a pleasant answer in the affirmative.

"The immense Cathedral was filled with a grey haze of incense smoke, making the chancel pale in the distance. The day had grown darker, the rain was beating against the leaded glass windows, a dull, heavy, dismal atmosphere was prevalent.

"Vierne invited us to sit on the organ bench and as we sat down he started an improvisation on a Gregorian theme. He used very modern harmonies—at least for the organ—running the gamut of scales without the least effort, building up until all five manuals were in play. We heard for the first time the glorious full organ. I say glorious, but must add that it was badly out of tune. It must be impossible to keep an organ in tune, as none of the churches has any heat. But with the many mixtures the whole effect was very pleasing, and down in the church the defect was not noticed. Reducing, by changing from one manual to another rather than staying on the same manual and throwing off the couplers as we would on American organs, he came to a soft string combination on the Recit, to be taken up by the chancel organ. He took extreme care to arrange his stops before

Farnam and the benefit recitals given by Bonnet, Dupre, and others. I am sure this great man, reduced to such dire straits by long sickness, appreciates beyond words this deserved kindness of his American friends and pupils."

The fund was raised, true enough, but it never reached the grand total hoped for, and the fact of the record merely is that it in reality was much of a disappointment, on the recipient's side as well as on the American.

T.A.O. in May 1920 had the pleasure of publishing an article by Vierne, written for American readers and translated by Mr. de Launay. At that time, as the article clearly shows, Vierne was already contemplating an American tour. Most interesting among his comments deals with the rights and royalties of composers. Wrote Vierne:

"The very truth of it is that the laws concerning copyright, artistic property, etc., are childish and ought to be done over in order to protect composers and their works against the vandalism, done knowingly or not, of those who make a living in dealing in a commercial way with works of art.

"The United States (innovators in this matter as in many other very interesting ones) are furnishing us in France with many splendid examples which it would be wise to follow. I understand that in America publishers allow all composers to participate to a certain amount in the receipts from the



Louis Vierne, an informal snapshot c.1919

sales and royalties, after having deducted all cost for publication, advertisement, etc. Yes, all that is very beautiful, but in my beloved country (which I love with infinite tenderness) the publishers, should they adopt that fine custom from their colleagues in America, would naturally fear: firstly, that they might not die rich enough; secondly, that musicians might die a little less poor than they are now; thirdly, at last and above all, they might change something of the preestablished order of fossil-like things and ways . . .

"In this matter of publishers, we do not want any sort of half-measures but positively a radical reform which will determine the various positions of each party, that of the composer and that of the publisher, and I hope that we, musicians of France, shall be able then to obtain from these men who undertake to publish our works, special and positive by-laws, and from the government itself, strict laws which will protect artistic production—which, after all, is of all human manifestations the only one which remains definite when other things have long passed and are forgotten."

Mr. Vierne then went on to point out what happened in the publication of some of his own compositions to deprive him entirely of any reward as their composer.

Mr. de Launay summarizes his compositions:

"Mr. Vierne is the composer of a 'Messe Solennelle' for voices and orchestra; six 'symphonies'; Quartet for strings; sonatas, lyric poems, etc. etc. He published also a work in which he analyzed thirty Preludes & Fugues of Bach, and a set of music studies under the title of Critiques."

In Mr. Jordan's article in the current issue we note that Vierne's compositions rank in the 8th place with Franck, Karg-Elert, and Dupre in frequency of use in 1936 recital programs; and that his Westminster Carillon, No. 2 Scherzo, and No. 1 Finale were the favorite selections.

Even if the number of surviving works to live on through the coming decades may not be very large, we believe they will live as definitely as that select number of Franck compositions, and the name and heart of that artist Vierne will continue to typify France and its invaluable contributions to organ repertoire.

REGER AS I KNEW HIM

Personal Characteristics of the 'Bach of the Twentieth Century'

By PHILIP G. KRECKEL

Article 3

CONSIDERING many of the characteristics of Max Reger, which I observed in my association with him as a pupil in Munich and Leipzig, I would say it is difficult to find another example in the entire history of music of a character in which we find so many apparent contradictions. It seems that for every consonance there was a dissonance, for every ray of sunshine, a shadow; here a friend, there an enemy. In the forty-three years of his life many things happened, for Reger was a man of action.

John Baptist Joseph Maximilian Reger was born March 19, 1873, in Brand, Bavaria, the son of a village school teacher, and from his father Reger received his first instruction. He received piano lessons from his mother, and a little later the youthful Adalbert Lindner was his teacher. In fact, Lindner was one of the most faithful friends Reger had; I believe he still resides in Weiden. On a visit to Weiden, I learned from Lindner that Reger made enormous strides during the years of study at Weiden. The great historian Hugo Riemann was Reger's last teacher. It was at Wiesbaden where Reger finished his studies and later taught at the conservatory. After the return to Weiden, where Reger wrote some of his greatest organ works, we next find him at Munich. The unrest and activity in Reger's life seem reflected in his music in the form of fast-moving preludes and fugues, with their rapid modulations, delicate shadings, and bombastic fortés.

It was mostly through the efforts of my dear friend Eugene Bonn that I became a pupil of Reger. Bonn was a Rheinberger pupil and had been to Munich twice. He was the first organist to bring Reger's works to my city and proclaim him the greatest mind in the field of organ music since Bach. Having been sent to Germany at the age of seventeen, with no financial worries, I was determined to study with Reger, and registered at the Academy. Hans Bussmeyer, director, was not sure I could be admitted to Reger's class, on account of age and inexperience. That same afternoon I went down Preysinger Street to the home of Reger and found him just leaving the house. I knew it was he from the pictures I had seen. I did not collect enough courage to speak until we passed through the Hof-garten, directly opposite the Academy. I made all sorts of apologies, but Reger was greatly pleased, after reading Bonn's letters and learning that his organ works were played in America. I was told to meet him two days later at the Academy for an examination. This ended with an improvisation on a theme scribbled in large notes on the blackboard. Luckily, my mind and fingers coordinated perfectly and later I learned that Reger was to be my teacher.

Reger's hours were from 9:00 a.m. to 1:00 p.m. and he

averaged about eighteen hours for the week. He was extremely interesting and knew how to impart knowledge; I never failed to make notes, which my best friend Lorenz Kagerer assisted me to analyze and understand. Reger venerated the masters, but was not the same strict teacher as were Bruckner and Rheinberger. Having come after the Wagner and Brahms period, he was quite liberal in respect to the fixed and finished rules of music.

The first part of the session was purely technical, covering all phases of counterpoint, modern harmony and composition; the second part was more of the aesthetic and practical, during which time modern works, such as Brahms' Symphonies and pieces like *Death & Transfiguration* by Strauss were analyzed. Score-reading, instrumentation, and directing were also taught.

Time and again Reger commanded his pupils to work hard and do their own thinking. Often he said, "Do not write as Reger writes, do your own writing." Again he would say, "I have no faith in genius, but in strong hard work." Another, "Art comes from knowledge." Many humorous anecdotes came from the lips of Reger, which are well known in Germany.

No teacher was more loved by his pupils, and deservedly so; he was always ready to give a helping hand and was kind and affectionate to pupils and friends. Such men as Joseph Haas, Dr. Unger, Herman Keller, Herman Poppen, and Kagerer have been life-long friends and missionaries. A book of considerable size could be written of the role played by Karl Straube, perhaps Reger's best friend. Straube's brilliant pupil, Gunther Ramin, has also given Reger's organ music great impetus.

During these years at Munich, Reger worked very hard and often appeared worn out. At 35 he actually looked much older and on some occasions when he was hurried to the school in one of the *droshgys* (horse-driven vehicle) he resembled "a mean old crab," but that was only his appearance. His wife once told us that Reger sat up at his work-desk until two and three in the morning. At one time his right arm dropped limp to his side and he was obliged to rest a few weeks.

Aside from his teaching, Reger did considerable concert work, giving usually about a hundred concerts for the season. He appeared either as conductor, or pianist in ensemble, or accompanist for song recitals. I remember on one occasion he played for Fritz Kreisler when Kreisler's accompanist became ill. Reger's only amusements consisted of walks down the Isar valley, or a meeting of friends at "kaffee." Kagerer and I spent three weeks at Chiem See where Reger was on vacation, but also writing music. We were glad to be near him and spent some happy hours together.

Reger deserved great praise for some of his charitable acts. He adopted an orphan about three years old and later, in order to provide a playmate, he adopted a second child. These children, Christa and Lotti, were loved and raised under the best influence and environments. Reger's affection and kindness towards his very sympathetic wife, his help for unfortunate pupils and musicians, the help he gave his mother and sister, are also on the right side; add to these his uninterrupted period of hard labor, the pains from bodily ills, the pangs of the soul and disappointments, and surely an abundance of blessings must come from the Lord for these.

Our class felt a terrible blow when Reger informed us that he was leaving the Academy to accept a teaching post at the Leipzig Conservatory. Amid his tremendous success in the field of composition, together with his faithful friends I also perceived the hostility and jealousy which caused him to leave Munich. At one time Reger's pupils made a public demonstration against Dr. Rudolf Louis, a newspaper critic, and for some time a little war was waging in music circles.

I wanted to follow Reger for a continuation of studies at Leipzig, but he strongly advised his class to finish their



Max Reger

studies at Munich. However, after graduation I spent one year at Leipzig as a private student with him. He attended our graduation recital at Munich, at which choral and orchestral works by the graduates were performed.

Reger was not so prompt or dependable in his private lessons; often he was miles away on concert tour while his pupils were expecting their lessons. For two years he held two positions: director of the court orchestra at Meiningen, and teacher at the Leipzig Conservatory. The aged Duke George was an amiable friend and Reger enjoyed this position. He gave many fine concerts at which many works by living composers were used. Works by Strauss, Pfitzner, Max Schillings and many others were performed. This same position was held by Hans von Bulow and it was here that Brahms heard his own Symphonies played from manuscript. While holding this position Reger taught only on Thursdays at Leipzig and he would return to his post at Meiningen at 2:30 a.m. in order to prepare for his rehearsal which began at 9 a.m.

Reger was always giving advance notice of his new compositions. Such friends as Straube, Arthur Nikisch, or Busoni, were often informed about a large chorus work, string quartet, or some major organ work that was completed. Reger had a masterful knowledge of all orchestral instruments, especially the strings, but it was not until Op. 90 that his first work, the *Sinfonietta*, appeared and caused a furore at the Munich performance. His next offering, the *Serenade* for strings, was better received, and the *Hiller Variations*,

Op. 100, scored a tremendous success all over Europe. Reger was very happy to receive a telegram from Philadelphia, stating the Hiller Variations were well received at a performance there. A number of other fine orchestral works came later; most popular are the Mozart Variations and the Romantic Suite. The last time I saw Reger was at a concert at Meiningen, at which his great choral work, the "Hundredth Psalm," with the imposing fugue and the symphonic prologue was performed. After the concert I said good-by to Reger. He placed his arm around my shoulders, spoke some kind words, and expressed hope that I would return again some day.

It was not until six months after the World War that I heard, through my faithful friends, Kagerer, of the death of Reger, on May 11, 1916. He died suddenly, of a heart attack, at the Hotel Hentschel, Leipzig; lights were still burning in the morning and Reger was holding a newspaper in his left hand. The right hand which had written so many notes, played and directed on so many occasions, was slumped at his side.

The Reger-Archive can be seen at Weimar, containing, besides manuscripts, many interesting articles. In life Reger was proud of the sacred relics of great musicians; the original death-mask of Richard Wagner, a piece of wood from Beethoven's casket, a lock of hair from the head of Goethe, and several articles from his great friend Johannes Brahms. The Reger-Gesellschaft was organized and since 1921 issues a bulletin every six months.

One thing is certain, friend and enemy alike agree, that Reger deserves a high place in the organ world, for he had a special love for this instrument from the start, and it was admirably adapted as a medium for his most profound expression. He was deeply interested in organ building and designing. I saw how interested he was and what valuable advice he gave when the Walcker organ was built for the Academy at Munich. He was never satisfied with some of the sharp mixtures, bulky Diapasons, and clumsy action, com-

mon in his day, and constantly demanded "durchsichtigkeit" (transparency) in the tonal appointment of the organ. His organ improvisations were something to write home about; the performances at the Benedictine monastery in Ettal, while Reger was on vacation, and the performance on the new Walcker organ at Munich, are the best I have ever heard.

I once asked Reger to suggest an ideal program of his own organ works which could be used for an all-Reger program. Here are his selections:

Sonata Fsm, Op. 33 or Bach Fantasie, Op. 46

Kyrie, Op. 59, No. 7

Consolation, or Canzone, Op. 65

Morgenstern Fantasie, Op. 40, No. 1

Choralpreludes, Op. 67:

O Welt, ich muss dich lassen

Vater unser

Halleluja Gott zu loben, Op. 52, No. 3

If the reader will take the time to read a list of the complete works of Reger, which contain everything but opera; consider the many hundred concert performances; the almost daily grind in the classroom; and the little time for relaxation, when Reger imbibed Pilsener or Franziskaner-Brau, he will marvel, because Reger died a young man. The "grand old man" of the organ, Widor, whom the whole world is honoring at present, died at the age of 92, but Reubke died at the age of 24, and Reger at 43. Such is life.

A superficial study of Reger's music, an occasional performance, and lots of talk, will avail us nothing. But the time does seem ripe to give Reger an even chance. I have heard some fine performances by American organists, but when we scan reports of published recital programs, and look long enough, we find the name of Reger—and sure enough, it's the Benedictus. The greatest organ composer, Bach, leads the list, as it should be; but it seems strangely paradoxical that the Bach of the twentieth century, Reger, the very synthesis of Bach, is almost unknown.

ONE ORGAN AND TWO CRITICS

Wicks Organ in Peoria Proves its Worth to Two Organ Architects
Though They had no Hand in its Design

Which maketh world history!

By DR. WILLIAM H. BARNES
and the Hon. EMERSON RICHARDS

A CHICAGO WEEK-END found the authors with nothing very important to do and a desire to go organ-hunting. The recently completed Wicks organ in St. Mary's Cathedral, Peoria, Ill., attracted our attention. And so after a rapid trip through lowering skies and occasional snow flurries we arrived in the city more renowned for its distilleries than its churches. We were hospitably received by the Cathedral authorities and most cordially entertained by the organist, the Rev. Lyford Kern.

Rarely does an organ suffer the misfortune of being picked to pieces by two experts at once, and if it survives the ordeal it just has to be good.

These notes are our joint record of what we found.

St. Mary's Cathedral architecturally is a product of the Dreadful Seventies. Any structure with a pointed arch was supposed to be Gothic, so the general design may be considered of that order. A particularly dreary exterior is

matched with an uninspired interior, upon which time and the grime of a manufacturing city have laid a heavy hand. The facade boasts double towers terminating in rather high slim steeples which, because of the Cathedral's position, dominate the Illinois plain far beyond the boundaries of the city. Recently, under the advice of an eminent architect, the Cathedral authorities have been rebuilding the interior. Some excellent stained-glass windows have been installed and now the work has progressed towards the west end.

The choir and the organ are situated in an upper gallery, between the west towers, and, as part of the renovation, a new organ was desired. Dom Ermin Vitry, of St. Mary's Institute, in collaboration with the Wicks Organ Company designed the new organ. Both the builder and the architect were sympathetic to the low-pressure harmonically-developed style that is rapidly earning a respectful audience here in America. Much of the voicing was done by Mr. Henry

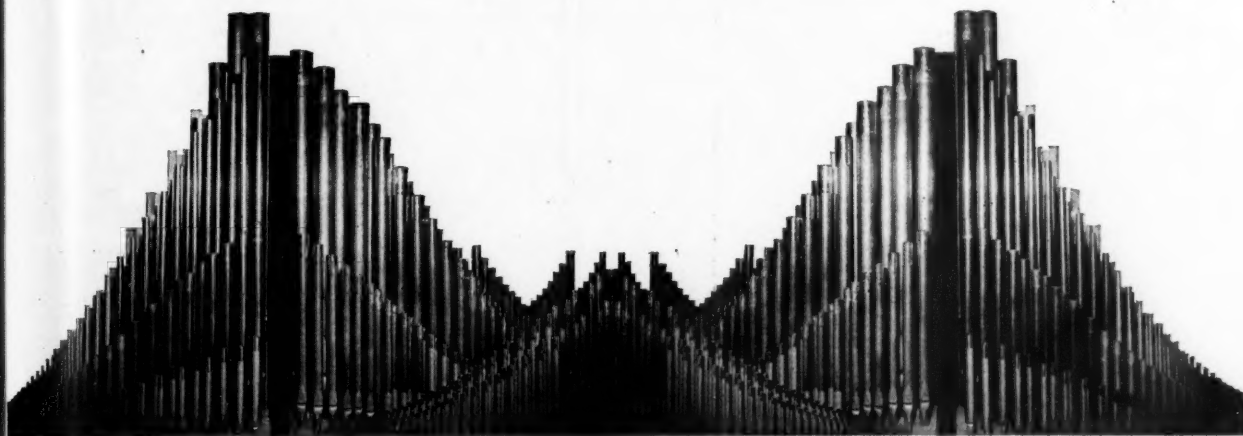
Vincent Willis (grandson of the original Father Willis, of London) who for several years has been a member of the Wicks tonal staff. As might be expected, the result leans rather strongly toward the Father Willis tradition.

Departure from tradition extends even beyond its tonal novelty, for the Great Organ at the present time is completely out in the open without a case and with all of the pipework exposed. In order not to take up room required for the choir, the chests have been elevated about 8' above the gallery and placed completely across the rear wall, with the pipes

spoil the flue ensemble but adds its own series of harmonics, peculiar to bright chorus reeds of the Trumpet family.

This Great division is just a bit overwhelming, as heard from the player's position (the console is reversed and placed near the edge of the gallery) but in the church the effect is extraordinarily good. Here the Great Diapasons appear much more fundamental and reflect the need of the brilliant upper-work.

The Swell division is dominated by the chorus reeds and is an excellent foil to the Great. The Diapason is on the



The Exposed pipe-work of the Great Organ in St. Mary's Cathedral

harmoniously grouped about the central west window. The effect is quite successful.

The Swell Organ is located in the left tower with a large tone-opening into the nave and a smaller one toward the Choir. A similar arrangement houses the Choir Organ in the right tower.

The Great is without question the most distinguished division of the organ. Its open position against the rear wall of the church and comparatively low wind give it every advantage. From an examination of the specification it will be seen that this division is dominated by the Diapason chorus. The Gemshorn is of rather large scale and is virtually a Diapason. The first Open is voiced on the free side with a big tone. Perhaps even a bit too big. The Second Diapason is much the same character. The Octave is big and bright and prevents the big Open from dominating the ensemble. The Quint fits nicely into the ensemble, and the Fifteenth is a good match for the Octave.

The mixture-work has both its good and its bad points. The Wicks electric action is a tantalizing temptation to the organ designer. The ease with which a voice may be borrowed or extended has, in general, been resisted in this organ and only in the case of the Great upperwork has the designer fallen into error. There is, in reality, one mixture of four ranks consisting of the Tenth, Twelfth, Nineteenth, Twenty-second, and the missing Fifteenth has been borrowed from the chorus rank. This is all right with the Grave Mixture, but in the case of the Acute Mixture the fact that the Fifteenth does not break seems to be responsible for a much too keen treble that is out of balance with the rest of the chorus. The whole Diapason ensemble in the lower three octaves is excellent but the over brilliance of the Acute Mixture somewhat spoils the effect in the upper octaves.

The Hohlflöte is an excellent voice which does not have a bad effect upon the chorus. Gedecktboomer is a metal stopped flute, and with the really fine Rohrflöte makes possible a minor chorus of considerable charm.

The Trumpet is a perky fellow which, notwithstanding the increased wind, does not, with its accompanying Clarion,

bright side but is not a Geigen. The Octave appears too soft to properly support the mixture. The Nasard is on the flute side.

The Lieblichbourdon, which is extended as a Stopped Flute, is excellent throughout. The treble is particularly bright and interesting. The Flauto Traverso is voiced softly but with considerable character. The Blockflöte, of metal, is not highly developed. The Spitzflöte is on the Gemshorn side, and the Waldflöte is quite soft.

The Violoncello is a broad, keen string. The Salicional is soft but also on the keen side.

The Contra-Fagotto and the Cornopean, notwithstanding their names, are in reality Trumpets with much that is reminiscent of the Willis voicing; with the Scharf, they form a fine chorus which, while not over-brilliant, forms a classic Swell ensemble.

The Choir is an excellent accompanimental division. The Dolce is very much on the quiet side. The Violin Diapason is a fine voice; fairly keen with a singing quality, it is perhaps one of the outstanding registers in the organ.

The Melodia is voiced on the soft side. The Harmonic Flute, while louder, has a kind of non-committal quality that at least may be described as harmless. This is too often a characteristic quality of this register. The Suabe Flute on the other hand is full of character and very useful in the ensemble. The Claribel Flute is rather orchestral in its color.

The French Horn is of small scale—which prevents any great damage to the ensemble; it is a charming solo voice, in this instance. The Clarinet is of good quality.

One of the peculiarities of the design of this organ is the abnormally large number of unison and octave flutes of various kinds, particularly on the Swell and Choir divisions. While there is a certain differentiation and subtle distinction between them, there is not enough to be valuable in a building as large as this one. Our preference would be to substitute one or two more strings and perhaps an additional solo reed for three or four of the flutes. This would improve the organ for playing the more modern colorful types of music.

Many flutes are of course standard on an organ of this

PEORIA, ILL.
ST. MARY'S CATHEDRAL
Wicks Organ Co.
Stoplist consultant, Dom Ermin Vitry
Organist, the Rev. Lyford Kern
Finishing, Henry Vincent Willis
Dedicated, Feb. 3, 1937
V-46. R-55. S-62. B-14. P-3329.
PEDAL: V-8. R-10. S-18.
16 PRINCIPAL 32w
Dolce (C)
BOURDON 32
Lieblichbourdon (S)
VIOLONE 32
Gemshorn (G)
10 2/3 Dolce (C)
8 OCTAVE 32m
Dulciana (C)
Harmonic Flute (C)
Gedecktommer (G)
Violoncello (S)
5 1/3 QUINT 32m
4 SUPEROCTAVE 32m
Blockfloete (S)
III MIXTURE 96
17-19-22
16 TROMBONE 32
Contra-Fagotto (S)
GREAT 4": V-11. R-15. S-15.
EXPOSED PIPEWORK
16 GEMSHORN 73
8 DIAPASON-1 61
DIAPASON-2 61
HOHLFLOETE 61
GEDECKTBOMMER 61
Gemshorn

4 OCTAVE 61
ROHRFLOETE 61
2 2/3 QUINT 61
2 FIFTEENTH 61
III Grave Mixture 122
10-12-(15)
Acute Mixture 122
(15)-19-22
V Mixture
(10-12-15-19-22)
8 TRUMPET 6" w 61
4 CLARION h 6" w 61
SWELL 4": V-14. R-17. S-15.
16 LIEBLICH. 85
8 DIAPASON 73
Lieblichbourdon
FL. TRAVERSO 73
VIOLONCELLO 73
SALICIONAL 73
4 OCTAVE 73
BLOCKFLOETE 73
2 2/3 NASARD 61
2 SPITZFLOETE 61
WALDFLOETE 61
IV SCHARF 244
16 CONTRA-FAGOTTO 6" 73
8 CORNOPEAN 6" 73
OBOE 6" 73
Tremulant Flues
Tremulant Reeds
CHOIR 4": V-13. R-13. S-14.
16 DOLCE 85
8 VIOLIN DIA. 73
DULCIANA 73
UNDA MARIS 61

HARMONIC FLUTE 73
MELODIA 73
4 Dolce
SUABE FLUTE 73
CLARIBEL FLUTE 73
2 2/3 QUINT 61
1 3/5 TIERCE 61
1 1/7 SEPTIEME 61
8 FRENCH HORN 6" 73
CLARINET 6" 73
Tremulant Flues
Tremulant Reeds
COUPLERS 23:
Ped.: G-8-4. S-8-4. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Combons 30: P-6. G-6. S-6. C-6.
Tutti-6.
Division combons also operate their
respective couplers.
Combon couplers 3: P-G. P-S. P-C.
(Operated by onoroffs.)
Pedal and tutti combons duplicated
by toe-studs.
Cancels 5: P. G. S. C. Tutti.
Crescendos 3: S. C. Register.
Crescendo Selectives enable the or-
ganist to crescendo on any of the four
tone-families individually or collectively.
Crescendo Coupler: All shutters to
master shoe.
Reversibles 6: G-P. S-P. C-P.
Ensemble 1—up to mixtures.
Ensemble 2—including mixtures.
Ensemble 3—full organ.

or any size built in Germany. But the whole build-up and effect of this organ, in its important choruses, are along English lines and the softer work might well take more after standard American practise than German. However, this is after all a minor matter; if tastes can't differ on the unimportant voices of the organ, we should have to stop writing about organ design.

The Dulciana and Unda Maris are of soft and floating quality. The three off-unions—Quint, Tierce, Septieme—are excellent and afford the organist opportunity for many novel color effects.

The Pedal might almost be called a straight Pedal. There is a complete structure independent of the manual borrows. The Principal, although of wood, is well developed harmonically and of decisive intonation throughout the compass. The Octave is rather big and keen, as are the Quint and Superoctave; the Mixture is excellent. The whole chorus is most successful.

The Bourdon is of fair strength and pervading character. The Violone is on the quiet side, being enclosed with the Choir, but is of excellent quality.

The Trombone is somewhat conventional, being perhaps too much on the fundamental side. The manual borrows are worth the trouble, since they provide for the softer expressive combinations. The Pedal ensemble stands up well to the full organ and provides a clean-cut independent section that adds both dignity and effect to the organ.

On the whole, the organ may be said to possess a peculiarly clean ensemble. It is never muddy or indecisive. Each division is distinctive and characteristic.

The action is of course the Wicks direct-electric. We found it very quiet and responsive, meeting every test as to speed and repetition, with no "bouncing" effect on the tone when playing staccato chords.

While primarily designed for the elaborate ritual of a cathedral church, it nevertheless is an all-purpose organ upon which organ music can be played with distinction.

While in no sense imitative of other work, this organ joins the rapidly augmenting list of organs that are breaking away from romantic tradition and firmly establishing a new school of organ design that appears to be well on its way to supplanting the ideals of the earlier years of the twentieth century.

Mountain Choir Festival July 17-18

• The fourth annual event, in the rain-proof open-air amphitheater at Mountain Lake Park, Md., under the direction of Dr. Felix G. Robinson, "is looked upon with interest by a great many musicians and educators, since it is the only choir festival being held in Maryland." Our thanks to Mr. George Schaun, music editor of the Baltimore Sun, for furnishing the maximum fact in the minimum words about this unique festival:

This season an innovation will be the presence of Dr. John Finley Williamson who will conduct the massed chorus of a thousand voices for the Sunday night concert.

Cash prizes this season will total \$225., which will be divided among the three leading choirs; this is an increase of \$50. over last year. Dr. Harvey Gaul will be the adjudicator at the choral contest.

The choral eucharist and solemn procession July 18 will be on a very much larger scale than last season.

Competing choirs this year come from Baltimore, Cumberland, Frederick, Hagerstown, and Westminster, all in Md., from Pittsburgh, Pa., and various W. Va. cities.

Dr. Robinson's unique work as director of the festival and as an expert on liturgy won him appointment to the faculty of Westminster Choir School a few months ago.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

All Progressing Nicely

WHAT TO DO with the summer vacation? Last month T.A.O. showed what happened when an organist decided that instead of going to Europe or fraternizing with other organists in an annual convention he would spend his time and money taking a specialized summer course. In this issue, if space holds out, we report the work of another organist who, in spite of years of experience the same as Mr. Einecke had to his credit, is spending his vacation taking a specialized summer course.

The big expenses are always board, room, and travel; they apply to almost every vacation, no matter what the organist does with his time. Tuition for the average summer-course costs little. Some of America's most successful church organists gained their initial impetus when they took their first summer course; in many cases the individuals go back year after year. One organist went back for his summer inspiration seven consecutive years.

As a matter of result, the summer course almost invariably affords a genuine vacation as well. Until a man or woman reaches the age of about ninety he or she doesn't have a vacation if all there is to do is to sit around and wonder what to do next; a real vacation is a busy one. And these intensified summer-courses are intense. They are planned by specialists; every detail is carried through by specialists; favoritism or prestige plays no part.

—t.s.b.—

When will the radio organist come into his own? We can no longer blame it on the radio stations; in recent months they have put some eminent organists on the air. Of course Dr. Charles M. Courboin has been on WOR for quite a long time now, though at first he had to play an impossible organ. Mr. Archer Gibson was on the air spasmodically too, playing from that most delightful instrument in his own New York studio-residence. If I could speak for the west and midwest I would know also about the long-continued work on the Kilgen organ in KMOX studio.

Without referring to any of the players named, nor meaning the one or two organists who, personal friends of mine, have played over the radio and received comments on their work, I suggest that to make the organ win friends over the air we must get away from that sticky legato and do some real staccato with those left hands of ours. Till we do, the organ on the air will sound like a ten-ton tractor trying to cross a field of mud fifty inches deep.

Rhythm? Of all instruments in the wide world the organ is better adapted to rhythmic playing than any other. It is only our churchly traditions that impel us unthinkingly to work with butter-taffy fingers.

No organist ever likes the entire work of any other organist. But until the organ profession indulges in the unpleasant habit of writing personal letters to every creditable organist whose playing he has heard on the air, little progress will be made. We must tell each other exactly how we feel the program came over, piece by piece, section by section, measure by measure if necessary. Is it worth it? I think it is.

—t.s.b.—

The only way to present a fitting memorial recital to Charles

Marie Widor is to confine the program to Bach and Widor. Already there have been many recitals given as Widor memorials, but we have yet to see one that remembers that Widor himself in his mature years wouldn't play the music these memorial programs boldly put on in his name.

Ethically it would be unforgivable for a man to play only his own and Bach's music in his public programs. An organist who shows such scant respect for the compositions of other composers should rightly be given scant attention; but Widor is no longer a man, he is rather a monument—a monument deserving of no little homage. And it's a part of that homage in these memorial programs to recognize the contributions Widor made to the welfare of the organ world by confining our memorial programs to Widor and Bach, following the example he set.

And in the last analysis, does anyone know how to make a finer recital program than can be made by adroitly combining only Bach and Widor? One was sparkingly contrapuntal, the other sparkingly monomelodic; the two fit together admirably. I believe the public is ready for some such programs.

—t.s.b.—

An encouraging sign is the increase in the number of churches whose ministers have abandoned their former self-sufficiency and are now sharing responsibility and honor with their organists. In the current service-selections columns virtually all the best services come from churches whose organists are listed on the calendars in the same place with their ministers. Among them are Dr. Dickinson, Mr. Finney, Dr. McKinley, and Dr. Milligan, in the service-lists of our June pages.

After all, modern humanity will not go to church on Sundays to hear a man talk. It's the whole service that attracts—or fails to attract. And the effect of the service as a whole is dependent more upon what the organist does than upon what a minister does. As conditions improve in this direction we of the organ profession need to exercise special care in the direction of always thinking of the service, never of the music; if a piece of music does not fit into and enhance the service, it should be kept for some other service into which it will fit.

Between the ideal and the practical there is still a war in church. The first essential for the organist is to hold his job and make friends; if he must do that by presenting cheap tunes, he had better present the cheap tunes. It's better for the church to have a good organist with right ideals doing cheap music in the services, than to have that same music done by an organist of no ideals; the man of ideals will all the while make at least a little progress.—T.S.B.

American Orchestral Works Performed

• Musical America, New York, made a nation-wide survey of the music written by Americans that was performed by concert orchestras last season; the composers of interest to the organ world scoring in the compilation:

Gershwin, 3 compositions, 10 performances, by 4 orchestras; McDonald, 3c-5p-4o; Hanson, 2c-5p-4o; MacDowell, 3c-3p-3o; Sowerby, 3c-3p-3o; Mabel Daniels, 1c-2p-2o; Foote, 2c-3p-2o; Philip James, 2c-3p-3o; Carl Paige Wood, 2c-2p-1o; Deems Taylor, 1c-2p-2o.

FUGUES & MUSICAL BEAUTY

A Plea for the Study of Fugue Form in
Relation to Musical Expression

By ROWLAND W. DUNHAM

Article 7
Applied Music Theory

ORGANISTS and choral conductors are perhaps most likely, of all musicians, to be faced with the problem of the performance of a fugue. The association of the form with the aesthetic quality we call beauty is perhaps one of the most perplexing difficulties confronting the young musician. Indeed many an experienced professional finds little in a fugue to stir anything approaching an emotional appeal. Musical expression in any musical composition must definitely necessitate the projection of the beautiful. Without such a projection any performance becomes a stark and dreary futility.

Perhaps our first consideration may be the question of beauty itself. Santanya says, "Beauty is a pledge of possible conformity between the soul and nature and thus the ground of faith in the supremacy of the good." Every student of music should read Ernst Pauer's primer (Novello) *The Elements of the Beautiful in Music*. In this short volume we find a careful analytical survey of the three principles of beauty—the formal, the characteristic, and the ideal. Complete satisfaction is to be found only when all these three elements are present in balanced proportions.

With a fugue our first thoughts will instinctively turn to the idea of formal beauty. Pauer points out that "any one who desires to see a good example of regularity, correctness and excellent workmanship, may find it in the fugues of Albrechtsberger . . . but for beauty let these mechanical productions be compared, or rather contrasted, with the fugues of Sebastian Bach. The impression of formal beauty emanates from an inward consciousness and appreciation of order, symmetry, and proportion in a work . . . It is not the aim of music to become a demonstration of mathematical power; it ought to be and remain poetry in sounds. This maxim we especially recognize in fugues . . . Such men as Sebastian Bach understood how to infuse into these apparently mechanical works a spirit of freedom and beauty." These words were inscribed in 1877.

The question may arise as to the expediency of either the writing or playing of a fugue. It has often been pointed out that no great oratorio or choral work has yet been written in which the composer was not anxious to provide a good fugue. Every composer of note in old or modern times has written fugues. Preeminent, of course, was J. S. Bach whose possession of inexhaustible means of enriching and enhancing the beauty of his themes has made his works in this form the model of all his successors.

The fugue had a particular fascination for the Russian composers from Glinka onwards. Robert Schumann, with his rather scanty theoretical training, was frequently obsessed with a desire to display his erudition by a fugue or a bit of fugal imitation.

Walter Spalding suggests that the "general effect of a fugue is cumulative: a massing and piling up of voices that lead to a carefully designed conclusion, which, in some of Bach's organ fugues, is positively overwhelming . . . There is a popular misconception that a fugue is a labored, dull or even 'dry' form of composition . . . Nothing is farther from the truth as a slight examination of musical literature will show . . . The fugal form has been used to express well-nigh every form of human emotion, the sublime, the tragic, the romantic; very often the humorous and the fantastic."

Most of the indictments against the fugue have been brought about either by a poor, weak composition or because

such a form requires on the part of the listener an intense concentration.

There is no doubt that the lower type of mind may find contempt and detestation for a work which represents the highest type of musical exploitation on a single thematic nucleus. That emotional feeling can be expressed within such limited scope is not generally suspected. Rightly understood it is the most romantic of forms. The poetic A-major Prelude & Fugue for organ is one of the finest examples of this warmth and imagination which Bach possessed in a far greater degree than is generally presumed. Played with the softer flutes and strings, its loveliness is a rare example of what the great master could do for the deeper emotions.

To enumerate the great works in this form would be of little interest but it might be worth while to mention a few of the finest examples. The brilliance of the fugues in the "Bartered Bride" Overture of Smetana, in the "Magic Flute" Overture and Jupiter Symphony Finale by Mozart are striking examples of music in this form which is quite the opposite of dry. In the Prelude to the Third Act of "Die Meistersinger" Wagner has given us some interesting fugal writing. The Prelude to "Madam Butterfly" reveals a surprising piece of polyphony.

For the average organist who has little liking for the fugue as a piece of musical beauty I suggest the following procedure. Take the first book of the Well-Tempered Clavier. Begin playing over the Fugues (not the Preludes) one after the other, not with the purpose of learning any of them, but of attempting to find what mood Bach is depicting. Perhaps the experiment might be shortened to advantage by simply playing a few measures. You will be amazed to discover qualities of a sort you never imagined were contained in such an academic form. Notice for example the gay spontaneity of the epic tragedy of that remarkable fugue in C-sharp minor—the one with a subject of four slow notes. You will discover that practically every mood and emotion are exposed in the twenty-four fugues of the first book. The second book will give you even more delight. By really persevering in this venture I predict that you will soon be amazed to learn that fugue and beauty may be absolutely synonymous.

(To be continued)

Practical Church-Music Routine

From the letters and experiences of B. Frank Michelsen

• The story begins with the receipt of an attractively-printed leaflet of recitals played in Grace Church, New Bedford, Mass.—one organist's contribution to the work of the church in that most solemn of all liturgical seasons, Lent.

"You may be interested also in our Easter leaflet," wrote Mr. Michelsen when he saw his programs in print in T.A.O. "I played at the 6:30, 8:00, and 11:00 a.m. services and at the 4:00 p.m. church-school festival. Thirty girls from the church-school choir sang with our regular boychoir of 40 men and boys. The latter organization began its ministry of music in Grace Church just fifty years ago on Easter day.

"Since that Easter in 1887 I suppose we have had between sixteen and eighteen completely new boy sections. However, with voice-changes overlapping, the coming and going of different boys has been scarcely noticed. Our men, on the other hand, have been unusually long-lived in point of service. One man resigned two years ago after having sung in the original choir as a soprano, and then returned as a tenor after his voice settled, to round out a service of over 45 years. My baritone soloist has been on the job since 1896; all my basses have been with the choir a decade or more; one boasts a period of over 40 years, another of over 30. With such a foundation upon which to build, it has been comparatively easy to maintain a boychoir over this half-century

"Dr. Davison quotes Horatio Parker as saying boychoirs may be ecclesiastical but they are not musical, and he rules out the boychoir because too much time is wasted in trying to keep the boys in order.

"Well, my boys may not be musical, but they know their music and it sounds good to most of us. For example:

"One Sunday during the processional, with only half the choir in the auditorium, the generator staged a sit-down strike and completely shut off the organ. The boys did not falter for a single instant, but came in together on all succeeding stanzas without any waving of arms or other help. Moreover, they sang the 'Venite' chant and Hall's 'Te Deum in B-flat' with only a one-stop portable harmonium of two and a half octaves compass.

"I later suggested to the music committee chairman, that it might be well to have an auxiliary generator installed; he replied, 'I think it should be done.' And it was done. Just like that. We have an endowment of \$10,000. the income to be used only for organ maintenance and improvements.

"We work on anthems five weeks in advance and the boys have every anthem memorized before the final day of accounting in church. We have three one-hour rehearsals each week for church music, while whosoever will may come to a Saturday morning rehearsal for special work consisting of vocal drills and secular music. The average attendance at this extra-curricular training is 18—and do the boys like it! We rehearse folksongs, excerpts from Hansel & Gretel, and such like; once in a while a Victor Herbert song like 'Moonbeams' adds interest. Try the different vowels on such a song and what have you? Yet the boys cheer when they find Dubois' 'Seven Last Words' in their music-racks in the choir-room.

"Our choir-room is off by itself on the lower floor of the Parish House. The seating is similar to the chancel arrangement with the grand-piano between the divided sections. For adequate lighting without eye-strain we use twelve 250-watt lights close to the ceiling, out of the line of vision. We begin each rehearsal with the Lord's Prayer and then sing for an hour, with no time allowed for fooling. The boys expect to do—and do—all their playing before and after rehearsal.

"We sing Roberts' 'Seek ye the Lord,' which Dr. Davison's book rules out on the ground that it uses a device which has been incorporated into popular songs. If he stands on firm ground because of such a reason, shouldn't he also rule out all vocal music in church because popular songs have tonic and dominant chords in them the same as church music has?

"The recent arguments about 'Beautiful Isle of Somewhere' reminds me of Dr. Palmer's solution of the problem some years ago. Dr. Palmer wanted nothing but the highest type of church music, but for a funeral in our church the family informed me that a soprano friend of the family was to sing 'Face to Face.' I knew Dr. Palmer would not like it, so I went to him about it. He replied, 'On an occasion like this, let them have anything they wish.'

"A visiting clergyman once told me how Dr. Davison despised 'Face to Face'—said it should have been named Back to Back. That reminds me of a Boston Symphony concert years ago as reviewed by the great Philip Hale. He said it might be well to change the exit signs in Symphony Hall to read, 'This way out in case of Brahms.'

"A member of my congregation once asked me if it wasn't hard to please everybody. I told her I had no difficulty on that score because I never tried to please anybody; I always tried to select music that would be helpful and if I succeeded in doing that I had no cause to worry about pleasing anyone."

And the story ends with a p.s. at the end of Mr. Michelsen's letter: "Hope to go to Wellesley this summer to learn something about music from dean Johnson et al."

Mr. Michelsen worked with adult choruses and solo quartets for eight years and is now in his seventeenth year with boychoirs. He prefers boychoirs.



CHARLOTTE LOCKWOOD

Whose four June recitals departed from the commonplace by the adoption of interesting programmatic plans for each

Samuel R. Warren to Hall Organ Co.

• The Hall Organ Co. announces the appointment of Samuel R. Warren as technical director, effective May 15th last. Mr. Warren's great-grandfather, S. R. Warren, went from Boston to Montreal in 1836 where he built his first organ for the Notre Dame Cathedral, Montreal. The Warren family built some two thousand organs in Canada, through the era from tracker to electro-pneumatic action. "One of the first electro-pneumatic organs in America was built by the Warren family for Massey Music Hall, Toronto, about 1885. The tonal tradition of the Warren organ was largely influenced by Roosevelt, as well as by English and European work through the constant exchange of ideas and by periodic trips to Europe."

The present Samuel R. Warren's early career was associated with music circles in Toronto, as his grandfather on his mother's side, F. H. Torrington, was organist of Metropolitan Methodist for over thirty years, conductor of the Toronto Philharmonic, and head of the Toronto College of Music. Samuel P. Warren, America's famous organist of a generation ago, was Mr. Warren's great-uncle.

"Mr. Warren holds several patents on organ action and has contributed to the organ tonally. His new flute tone, produced from a conical harmonic pipe," which he calls Silver Flute, "was first used by him in the 4m Evanston Theater organ, Evanston, Ill., in 1927, where it was an 8' voice, though in more recent American work he used it as a 4' register. For the past decade Mr. Warren was with the Estey staff in Brattleboro.

In West Haven the Hall plant is operated by "a group of fine craftsmen fully equipped to produce the work" Mr. Warren will design. George A. North, president and treasurer of the Hall Organ Co., has guided the activities of the Company in that capacity for the past thirty years.

P.A.O. to Convene in October

• "The annual convention of the Pennsylvania Association of Organists, being the 17th annual convocation of State organists, will be held in Pottsville, Pa., October 5 and 6." What is inspiration for? To cheer us up after we have completed our tasks for the year? Or to help us perform those tasks better? If the former, summer conventions are right and proper; if the latter, there can be no time like October for them. Some of America's finest organists are Pennsylvanians. What they propose to do in October will be fully told in advance as the facts become available.

Bach at the Berea Festival

By Edward H. Johe

• Giving music-lovers a true picture of Bach, the Baldwin-Wallace Berea festival of June 11-12 was a gloriously full interpretation of the Composer's works. Because of its unity in spirit and wide choice of literature, the two-day presentation can only be compared with the memorable 250th Anniversary Festival held in Leipzig in 1935. From the playing of chorales by the brass choir from the tower of Memorial Hall, through the well-balanced orchestra, which included so far as possible the instruments designated in the original score, the various individual units of the festival were forged together under the skilful and informative direction of Albert Riemenschneider. Not a personal interpretation by Mr. Riemenschneider and associate conductors, but a presentation taking the audiences back to the princely court at Coethen and the sacred walls of St. Thomas'.

The high caliber performances throughout the entire festival precluded the interference of any one personality in the interpretations, thus sensationalism or effect for effect's sake prevailed not. This is no doubt due to the untiring lifetime research into the music of Bach made by the director and, what is another matter, imbuing this spirit in the participants.

Keeping in mind the message of the music as criteria for judgment, the festival chorus, comprising students and townspeople, must be given special mention for unity of feeling in the presentation of the "St. John's Passion" and "The Magnificat." The solidity and sensitiveness of this chorus, the complete understanding of the soloists' roles, combined with the flexibility of the accompanying orchestra and organ, brought memories of those memorable performances in the Thomaskirche two years previous.

As mentioned so often in publications, the uniqueness of the Berea Festival lies in its presenting a complete picture of

Bach. This undoubtedly involves the use of the orchestra in the role of accompanying instrument and as soloist. In this measure this festival achieves outstanding results. In accompanying the large choral works, the solo cantatas and choral cantatas, the orchestra proved to be a binding force. The orchestra in the role of soloist reached noteworthy heights in the performance of the Brandenburg Concertos Nos. 2 and 4. Here again the listener was led into another chamber of the Master's citadel of music. This difficult music was given sympathetic treatment between the groups of players; above all there was a surety of spirit in the various parts.

In the realm of vocal solos, the three Arias, "Consider now, my Soul, and ponder," "Soul of mine be not perturbed," and "Edifying thoughts of a pipe smoker" as sung by Arthur Kraft, were filled with characteristic longing, soulfulness and humor in the respective numbers; the inclusion of these works in the festival helped to present a complete phase of Bach's music.

Another phase of the Cantor's music, pieces from the Well-Tempered Klavier, was presented by John Challis. Here, as in the presentation of the Concerto in C for two harpsichords, a complete understanding of the music was felt. Just as in every other branch of the festival performances, the soloists performed with a love for the music—without this, Bach naturally sounds cold and barren. But you may rest assured the Berea festival offers instruction for the musician and genuine pleasure for the layman.

The future of this festival looms bright, not because it is the only festival of its kind in this country, but rather in that Mr. Riemenschneider and his associates are presenting a complete recital of Johann Sebastian Bach's works in the one and only accompaniment idiom—the orchestra—and, what is more, using the intended instrumentation. Totalling this combination, Bach will need no erstwhile explanation.

Mr. Saxton's Skidmore Series

• Stanley E. Saxton's series of five programs from Feb. 10 to April 28 in Skidmore College, Saratoga Springs, N. Y., marked rather a new plan in organ-recital work, for they were devoted to the following organ composers:

Cesar Franck
Max Reger & Karg-Elert
Louis Vierne
Marcel Dupre
Garth Edmundson

In former seasons Mr. Saxton gave the usual type of mixed programs but these formal lecture-recitals of the 1937 second semester marked a new era in college recital work. The programs will all be found in T.A.O.'s advance-programs of the proper issues.

HUNTINGTON, W. VA.
JOHNSON MEMORIAL METHODIST
M. P. Moller Inc.
Completed, April 1937
V-23. R-25. S-37. B-12. P-1707.
PEDAL: V-2. R-2. S-8.

16 DIAPASON 44
BOURDON 44
Stopped Flute (S)
8 Diapason
Bourdon

4 Stopped Flute (S)
16 Stopped Flute (S)
16 Trumpet (S)
GREAT: V-6. R-6. S-7.
EXPRESSIVE
8 DIAPASON 73
CLARIBEL FLUTE 73



Stanley E. Saxton

GEMSHORN 73
OCTAVE 73
2 2/3 TWELFTH 61
2 FIFTEENTH 61
8 CHIMES 21
Tremulant
SWELL: V-8. R-10. S-11.
16 STOPPED FLUTE 97
8 DIAPASON 73
Stopped Flute
SALICIONAL 73
VOIX CELESTE 61
4 Stopped Flute
2 Stopped Flute
III CORNET 183
8 TRUMPET 85r16'
OBOE 73
VOX HUMANA 61
Tremulant
CHOIR: V-7. R-7. S-11.
8 GEIGEN DIA. 73
DULCIANA 85
UNDA MARIS 61
CONCERT FLUTE 73
4 Dulciana
FLAUTO D'AMORE 73
2 2/3 Dulciana
2 Dulciana
PICCOLO 61
8 CLARINET 73
Chimes (G)
Tremulant

Ped.:
Gt.:
Sw.:
Ch.:
Com:
Tutti-4
Cres:
Ono:
Couple:
Rev:
Can:
Perc:
Blow:

Dedica:
V-9.
PEDA:
16
8
16
GREA:
16
8

4
2 2/3
2

SWEL:
8

16
8
4

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ganist:
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applying:
stops b:
set of:
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are pla:
low th:
Using:
for loc:
factory:
problem:
tion-fo:
at a gl:
The:
ingly:
Pedal:
reeds,
should

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4.
 Ch.: S-16-8-4. C-16-8-4.
 Combons 21: P-4. G-4. S-5. C-4.
 Tutti-4.
 Crescendos 4: G. S. C. Register.
 Onoroffs 2: 8' Couplers. 8' & 4'
 Couplers.
 Reversibles 2: G-P. Full Organ.
 Cancels 1: Couplers.
 Percussion: Deagan.
 Blower: Kinetic.

WASHINGTON, D. C.
 EASTERN STAR TEMPLE
 Lewis & Hitchcock

Dedicated Feb. 24, 1937
 V-9. R-9. S-26. B-16. P-640.
 PEDAL: V-1. R-1. S-5.
 16 BOURDON 44w
 Bourdon (G)
 8 Bourdon
 Bourdon (G)
 16 Oboe (S)
 GREAT: V-2. R-2. S-10.
 16 BOURDON 97
 8 DIAPASON 61
 Bourdon
 Salicional (S)
 Gemshorn (S)
 4 Bourdon
 Gemshorn (S)
 2 2/3 Bourdon
 2 Bourdon
 CHIMES 21t
 SWELL: V-6. R-6. S-11.
 8 DIAPASON 73 m
 Bourdon (G)
 SALICIONAL 73m
 VOIX CELESTE 61m
 GEMSHORN 85m
 4 Bourdon (G)
 Gemshorn
 16 OBOE 85r
 8 Oboe
 VOX HUMANA 61r
 4 Oboe
 Tremulant

Further details that would make this instrument more interesting to the organist are not available. All unification is indicated in the usual manner by applying one and the same name to all stops borrowed from one and the same set of pipes, irrespective of the particular electric wires through which they are played. The "tone opening is below the actual tone-producing parts."

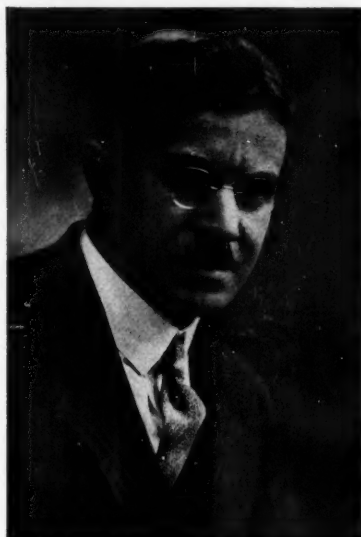
Using 9 registers to produce 26 stops for lodge use offers a perfectly satisfactory solution of the lodge's organ problem. T.A.O.'s standard specification-form makes the unification obvious at a glance.

The 16' Pedal reed will be exceedingly useful in an otherwise all-flute Pedal Organ, and the Swell strings and reeds, partly carried over to the Great, should make much good music possible.

Mr. Elias Blum

American Composers: Sketch No. 42

• Mr. Blum was born Feb. 22, 1881, in the foothills of the Tatra Mountain, Hungary; in 1891 he came to America and has become a citizen. As a lad he started work with the Boston Music Co.,



picked up such music knowledge as he could, attracted the attention of Arthur P. Schmidt, and through Mr. Schmidt's influence began study in the New England Conservatory. He continued study with Dr. Percy Goetschius and later went to Weimar, entered the Grand Ducal School, and graduated after a four-year course in organ, composition, conducting, etc.

He returned to Boston in 1908 and secured engagements as organist and vocalist. In 1909 he was appointed director of music for Whitman College, and in 1917 went to Grinnell College, Grinnell, Iowa, where he is professor of theory and singing, and directs the college choir.

Published organ works:

Andantino E (s)
 Passacaglia Bm (a)
 Scherzo Gm (b)

Mr. Blum's favorite is the Passacaglia which he used with good effect in his own recitals and has heard effectively performed by others. His Symphonic Variations for organ and orchestra, first brought to T.A.O.'s attention by the late Dr. Boyd who spoke highly of Mr. Blum's work as composer, has been performed by three orchestras, its premiere having been given in May 1934 by the Oskaloosa Civic Orchestra under the baton of Keith H. Davenport, the Composer as organist.

Other compositions include an operetta, three choruses with orchestra, 8 anthems (most popular of which are "Bow down Thine ear" and "O come let us sing," both by Schmidt), and

various songs and works for men's and women's choruses.

Stoplist Proposed for
 OAKLAND, CALIF.
 FIRST UNITARIAN
 Austin Organs Inc.

V-33. R-42. S-49. B-16. P-2816.

PEDAL: V-3. R-3. S-16.

16 DIAPASON 56wm

Dulciana (S)

BOURDON 56w

Rohrfloete (S)

Gemshorn (G)

8 Diapason

Bourdon

Rohrfloete (S)

Gemshorn (G)

4 Diapason

Bourdon

16 BOMBARDE 10''w 85

Contra-Fagotto (S)

8 Bombarde

Contra-Fagotto (S)

4 Bombarde

GREAT 3 1/4'': V-8. R-15. S-10.

8 DIAPASON-1 61m

4 OCTAVE 61m

II MIXTURE 122

12-15 (no breaks)

IV MIXTURE 244

19-22-26-29

EXPRESSIVE

16 GEMSHORN 85m

8 DIAPASON-2 61

MELODIA 61w

Gemshorn

4 Gemshorn

IV FULL MIXTURE 244m

1-8-12-15

SWELL 5'': V-12. R-14. S-12.

8 GEIGEN 73m

DULCIANA 85m16'

ROHRFLOETE 85m16'

SALICIONAL 73m

VOIX CELESTE 73m

4 GEIGEN 73m

ROHRFLOETE 73m

III MIXTURE 183m

15-19-22

16 CONTRA-FAGOTTO 73

8 TRUMPET 73

OBOE 73

4 CLARION 73

Tremulant

CHOIR 5'': V-10. R-10. S-11.

8 HARMONIC FLUTE 73m

SPITZFLOETE 73m

FLUTE CELESTE tc 61m.

VIOLA 73m

4 HARMONIC FLUTE 73m

2 2/3 NASARD 61m

2 FLAUTINO 61m

1 3/5 TIERCE 61m

8 Bombarde (P)

VOX HUMANA 61

4 ENGLISH HORN 73r

Tremulant

Further details missing. All borrowing is indicated in the usual way. Cer-

tainly this stoplist has some unusual features, one of the most surprising of which is the 8' Choir borrow from the Pedal Bombarde. This is the first important organ for the Pacific Coast from the new Austin organization.

Austin Contracts

• Austin Organs Inc. report the following:

Atlanta, Ga.: The Austin in the Second Baptist is being moved to Ponce de Leon Baptist and a new chest and several ranks are being added.

Baltimore, Md.: Messiah Lutheran is adding several registers.

Columbus, Ga.: First Baptist has contracted for a 3-27.

Green Village, N. J.: W. P. Conway is adding a complete new Echo Organ to the Austin in his residence.

Hartford, Conn.: St. Andrew's P.E. has bought a four-rank miniature.

Madison, Conn.: St. Margaret's has bought a 4r miniature.

New York: Marble Collegiate has contracted for a rebuild, a three-manual for the gallery.

New York: West End Collegiate has contracted for a 2m.

Oak Bluffs, Mass.: Christian Union Church is adding several registers.

Oakland, Calif.: First Unitarian has contracted for a 3-49.

Williamsport, Pa.: Covenant Presbyterian is adding several registers to its Austin and having an entirely new console.

Hillgreen-Lane Contracts

• Cincinnati: Spring Grove Cemetery Chapel.

Cleveland: Bethlehem Lutheran.

Covington, Ky.: Immanuel Baptist.

North Branch, Minn.: Trinity Lutheran.

Princeton, Ind.: United Presbyterian.

Terre Haute, Ind.: Central Christian.

Mr. Seth Bingham's Services

• With our service-selections this month we present materials dealing with the Madison Avenue Presbyterian, New York, where Seth Bingham is organist and director of music, and Horace M. Hollister, M.S.M., is associate organist and director of young people's choirs. Mr. Bingham follows the practise of occasionally repeating an anthem or organ number from one Sunday's evening service on the morning service the following Sunday. The list of regular Sunday services:

9:25 a.m., For boys and girls;

9:55, For young people;

11:00, Morning service;

8:00 p.m., Evening service; and to these is occasionally added a fifth special service at 4:30 p.m.

Frequently the postlude is an improvisation, whether Mr. Bingham or Mr. Hollister is organist for that service.



Seth Bingham

The printed calendar marks the various places in the service where late-comers may be seated; services are carried through without announcements, the congregation rising with the choir to sing the hymns.

New hymnals were purchased in April, and the Presbyterian "Hymnal" was the selection of pastor and organist. One calendar reported \$21,555, as the Church's 1936 donations to missions and various other outside church boards; the total budget set for 1937 was \$140,000, of which \$117,206.65 was pledged before the end of January.

The Easter calendar listed the names of all choristers, showing:

Junior Choir, 23 girls, 13 boys;

Intermediate, 35 girls, 9 boys;

Young People's, 40 girls, 8 boys;

Adult Chorus of 63—15 first sopranos, 15 second, 8 first altos, 7 second, 4 first tenors, 5 second, 6 first basses, 3 second.

In addition there are a quartet of soloists, librarian, two recording secretaries, choir mother, and the two organists.

The organ is a 4-87 Casavant installed in 1924; the stoplist will be found on July page 424 of 1924 T.A.O.



SERVICE PROGRAMS

• Seth BINGHAM
Madison Ave. Presb., New York
January Services

*Bach, The Old Year Passeth

How lovely, Brahms

**Rheinberger, Son. Gm: Mvt. 1

s. Let the bright Seraphim, Handel

Daquin, Noel on Flutes

*Brahms, A Lovely Rose

Presentation of Christ, Eccard
Frescobaldi, Fugue Dm

**Bingham, Beside Still Waters

O holy Father, Palestrina

c. O rest in the Lord, Mendelssohn

*Bingham, Beside Still Waters

O holy Father, Palestrina

Fight the good fight, Doersam

**Dupre, Antiphon 3

Presentation of Christ, Eccard

b. Hear my prayer, Dvorak

Pachelbel, From Heaven Came

*Franck, Cantabile

Ev'ry time I feel, Negro spiritual

Handel, Aria

**Bach, Pastorale F

Hark the vesper hymn, Bortniansky

Magnificat, Parker

Complete Morning Service

Bach, I Call to Thee

Hymn of Invocation, Doxology,

Call to Worship, Prayer of Invocation and

Confession, Psalter, Chant, Prayer of

Thanksgiving, Scripture, Hymn, Prayer of

Intercession, Lord's Prayer, Offering.

Magnificat, Parker

Prayer, Hymn, Sermon, Prayer, Hymn,

Benediction, Choral Amen.

Improvisation

Complete Evening Service

Bach, Fantasia & Fugue Gm

Processional, Call to Worship, Prayer,

Scripture.

Incarnatus, Bach

Prayer, Offering.

a. He was despised, Handel

Prayer, Hymn, Sermon, Prayer, Hymn,

Benediction, Choral Amen.

Rheinberger, Son. Gm: Provencalesch

Antems February to June

Ave Verum, Byrd

Sanctus, Attwood

O great is the depth, Mendelssohn

Cherubim Song, Rachmaninoff

Cometh earth's latest hour, Parker

He stooped to bless, Margetson

Turn back O man, Holst

Crucifixus, Lotti

Nobody knows, Negro spiritual

Savior Thy children keep, Sullivan

It is enough, Bach

Tenebrae factae sunt, Palestrina

Crucifixus, Bach

Come ye faithful, Thatcher

Could ye not watch, Stainer

O all ye that pass by, Vittoria

How lovely, Mendelssohn

Hallelujah Chorus, Handel

O brother man, Shaw

O love that wilt not, Bingham

Earthly knowledge, Franck

Ave Maria, Vittoria

Before the Shrine, trad. French

Go not far from me, Zingarelli

Lovely Appear, Gounod

Heavens are telling, Haydn

Unfold ye portals, Gounod

Praise to Thee, Schuetz

O Lord God, Sweetlinc

Savior we adore, Clemens

Bide with us, Bach

Come Holy Ghost, Attwood

• Dr. Clarence DICKINSON

*Brick Presb., New York

Antems During May

When o'er the hills, 14th cent.

The lone wild fowl, James

Beneath the shadow, Dickinson

Heavens are declaring, Beethoven

O Wisdom, Noble

Be ye all of one mind, Godfrey

Pilgrim's Song, Tchaikowsky

With a voice of singing, Shaw

I will sing new songs, Dvorak

O Lord God of Hosts, Gaul

Rest in peace, Schubert

• Dr. Ray HASTINGS

*Temple Baptist, Los Angeles

*Chopin, Prelude 4

Schumann, Meditation
Hear O my people, Stevenson
Hastings, Invocation
**Zamecnik, March

Cadman, Indian Love-Song
Zeller, Bird-Sellers Tune
Macbeth, Intermezzo
Hastings, Entreaty
King of Glory, Parks
Weber, Prayer
*Wagner, Jordan Choral

Raff, Cavatina
q. My soul longeth, Marston
By Babylons Wave, Gounod
Guilmant, O Salutaris Hostia
**Verdi, Traviata selections
Leoncavallo, Pagliacci selections
Puccini, Tosca Aria

Boito, Celestial Triumph
Morning, Speaks
Green Cathedral, Hahn
Because, d'Hardelot
Lord's Prayer, Forsyth
Take joy home, Bassett
Heavens are telling, Haydn
Bach, Te Deum

• Dr. Harold Vincent MILLIGAN

*Riverside Church, New York

Anthems During May

Bright the vision, Kitson
And Jesus entered, Davies
God so loved the world, Moore
Grieve not the Holy Spirit, Noble
King's Highway, Williams
Lord is my Shepherd, Schubert
O be joyful, Franck

Almighty God whose glory, Whitehead
If any man hath not, Davies
Darest thou now O soul, Williams
What are these, Gray

• Willard Irving NEVINS

First Presb., New York
Wm. C. Carl Memorial Service

Vierne, 2: Cantabile
God is our hope, Bach
Rest in peace, Schubert
Bach, Adagio

• PORTLAND, Maine
Hymn Festival Service

Calver, Nicaea Prelude
Holy holy holy, Dykes
Jesus shall reign, Hattan
Kinder, Duke Street Fantasy
Faulkes, Ein Feste Burg Prelude
A mighty Fortress, Luther

Burdett, Hollingside Meditation
Jesus lover of my soul, Dykes
O God our Help in ages past, Croft
Noble, St. Ann Prelude

Descants were supplied for certain stanzas of the Hatton and Croft hymns, the former by Alfred Brinkler. Twelve choirs participated, including 150 choristers; congregation numbered about a thousand.

• Lauren B. SYKES

*Hinson Baptist, Portland, Ore.

Hymn Festival Service

Holy holy holy, Nicaea
Faulkes, Ein Feste Burg Prelude
O worship the King, Lyons
c. Jesus shall reign, Duke Street
Matthews, Martyr Prelude
Bach, Out of the Depths
Hassler, O Sacred Head
Bach, Jesus Priceless Treasure
O come all ye faithful, Portuguese
c. Jesus the very thought, St. Agnes
c. When I survey, Eucharist
c. Crown Him, Diademata
Hark ten thousand harps, Harwell
Verrees, St. Anne Improvisation
Savior again to Thy dear name, Ellers

The first part of the service, up to the organ numbers, were 'hymns glorifying Christ and His church'; the remainder were 'hymns portraying the life of Christ.' Mr. Sykes provided the descants and hymn-arrangements for the choir.

• Herbert Ralph WARD
St. Paul's Chapel, New York

Anthems During May

Cantate Domino, Pitoni
Sing unto the Lord, Goldsworthy
Unfold ye portals, Gounod
Peace I leave with you, Roberts
Holy Spirit come O come, Martin
Cherubim Song, Rachmaninoff
O Lord grant the king a long life, Child
Zadok the priest, Handel
Te Deum Bf, Stanford
Blessing and glory, Boyce
He wants not friends, Shaw

• Dr. David McK. WILLIAMS
St. Bartholomew's, New York
Ascension Day Service for A.G.O.

Te Deum, Sowerby
Urbs Syon unica, Parker
All creatures of our God, Chapman
Song of Destiny, Brahms
Downes, Jubilate Deo

Bach, Fantasia & Fugue Gm
Mozart, Divertimento
Vierne, Scherzo; 3rd Finale
MacDowell, A.D.1620
Mendelssohn, Spinning Song
Widor, Toccata

• Gilman CHASE

Museum of Art, Cleveland
July 18 & 25, 5:15

Bach, Toccata Dm
Awake the Voice is Calling

Son.5: Allegro
McKinley-j, Cantilena
Brahms, Schmueke Dich
Widor, 6: Finale

• Walter HANSEN
Museum of Art, Cleveland
July 4 & 11, 5:15

Bach, Concerto 4
Handel, Siciliano
Dupre, Noel Variations, Op.20

• Claude L. MURPHREE
University of Florida
July 11, 4:00

Diggie, Prelude-Variations-Fugue
Dupuis, Concerto mvt.

Daquin, Cuckoo
Handel, Musette & Minuet
Bach, Pastorale

Bedell, Legende & Intermezzo
Russell-j, Citadel at Quebec
Timnings, Serenata

Bingham, Roulade
Johnson, Carillon Suite
July 18, 4:00

Walond, Introduction & Toccata
Felton, Little Tune

Lemare, Fantasia on British Airs
Edmundson, Winter Sunset
Mansfield, Concert Toccata
Gaul, Ascension Fiesta

Bach, Sonata 2
Bedell, Noel

Vierne, 5: 3 mvts.

• George Wm. VOLKEL
Amphitheater, Chautauqua, N. Y.
July 4, hour not named

American Program

Maitland, Concert Overture
Russell-j, Song of Basket-Weaver

-j, Citadel at Quebec
Clokey's Fireside Fancies, 7 mvts.

Taylor-j, Dedication
Kroeger, Marche Pittoresque
Edmundson, 2: Passacaglia;

Silence Mystique.

Dethier-j, The Brook

July 7, hour not named

Boellmann's Suite Gothique

Wagner, Parsifal Prelude

Vierne, Five Pieces in Free Style

Bach, Toccata F

July 11, hour not named

Marcello, Psalm 18

Martini, Preludio Gm; Gavotta F.

Vivaldi's Concerto Am

Bossi, Colloquy with Sparrows

Scherzo Gm

Williams, Hymntune Prelude

Bach, Jesu Joy of Man's

Prelude & Fugue D

July 14, hour not named

Franck, Chorale E

Bairstow, Evening Song

Toccata on Pange Lingua

Palmgren, May Night; Spinning Song.

Purcell, Trumpet Tune

Purcell, A Suite

Widor, 6: Allegro; Adagio; Allegro.

July 21, hour not named

Bach Program

Suite in C

Have Mercy on Me

In Dulci Jubilo

Dearest Jesus we are Here

Prelude & Fugue Dm

Pastorale

Only to God on High

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

Programs to be played during August will be published here if received on or before July 15.

• E. Power BIGGS

Organ Hall, Methuen, Mass.
July 11, 4:00

Bach, Prelude Em

Fugue Dm

Come Sweet Death

Handel's Concerto F

Couperin, Soeur Monique

Haydn, Air & Variations

Liszt, Ad nos ad Salutarem

Vierne, Berceuse; Carillon.

Farnam, Toccata

Germanic Museum, Harvard University

July 14, 4:00, *Bach Program*

Sonata 1

Toccata F

Sonata 2

Deck Thyself O Soul

Come Holy Spirit

Sonata 3

Organ Hall, Methuen, Mass.

July 18, 4:00

Vivaldi, Concerto Am

Bach, Christ Lay in Bonds of Death

In Dulci Jubilo

In Thee is Joy

Passacaglia

Daquin, Variations on Noel

Sowerby, Fantasy for Flutes

Debussy, Little Shepherd

Saint-Saens, Fantaisie Ef

Franck, Piece Heroique

July 25, 4:00

Handel's Concerto 10

Bach, Deck Thyself O Soul

Come Holy Spirit

Widor, 5: Variations

Debussy, Ballet

Willan, Epilogue

Karg-Elert, Pastel; Processional;

In Memoriam.

Bach, Toccata & Fugue Dm

Germanic Museum, Harvard University

July 28, 4:00, *Bach Program*

Sonata 4

Toccata Dm

Sonata 5

Orgelbuchlein choralpreludes

Sonata 6

Organ Hall, Methuen, Mass.

Aug. 1, 4:00

Noble, Int. & Passacaglia

Brahms, Rose Breaks into Bloom

Gott der Vater
Fantasia & Fugue Gm
July 28, hour not named
Frescobaldi, Toccata messa Domenica
Toccata l'Elevatione
Bergamasca
Buxtehude, Prelude-Fugue-Chaconne
Bach, Arioso F
Mozart, Fantasia Fm
Boely, Fantasia & Fugue Bf

Mr. Volkel writes: "As usual I play each Sunday when the orchestra is not present, each Wednesday afternoon, and lighter selections every morning from 10:00 to 10:30. Then there are the morning and evening services on Sundays, and the 9:30 service in the Episcopal Chapel."

PAST PROGRAMS

of Special Content

This column closes the first day of the month. The aim is to include only programs of special content or those by concert artists who have made their names nationally known.

• Dr. Marshall BIDWELL
Carnegie Music Hall, Pittsburgh
Schubert, Rosamunde Overture
Widor, Romane: Mvts. 1 & 3
Couperin, Soeur Monique
Johnson-j, Carillon Suite
Handel, Con. 10: Air
Gavotte Bf

Beethoven, Adagio Pathetique
Swinen-j, Chinoiserie
Schumann, Traumerei
MacMaster, Marche-Nocturne; Toccata.

The Johnson Suite and Widor were first performances in Dr. Bidwell's series; other recent new additions to the series were:

Buxtehude, Passacaglia Dm
Pachelbel, Chaconne Dm
o-p. Beethoven's Concertos 4 & 5
• Dr. Edward EIGENSCHENK

First M. E., Ottawa, Kans.
Bach, Toccata & Fugue Dm
Jesu joy of man's desiring
Handel's Concerto 5
Jacob, Sunrise; Grape-Gatherers;

Song of Winepress;
Returning from Vineyards.
Clokey, Canyon Walls
Haydn, Sym. Dm: Andante

Dickinson, Reverie
Widor, 4: Scherzo
Bonnet, Romance sans Paroles
Vierne, 1: Finale

• Robert ELMORE
Eastern Baptist Seminary
Ravanello-j, Christus Resurrexit
Russolo, Chimes of St. Marks
Bach, Toccata & Fugue Dm
Skilton, American Indian Fantasia
Ungerer, Frere Jacques Dormez Vous

Weaver-j, Squirrel
Yon-j, Hymn of Glory

Mr. Elmore was presented by the senior class in connection with a memorial to his father, Wilber Theodore Elmore, who had been professor of church history and missions at the Seminary; all selections were Dr. Elmore's favorites.

• Charles H. FINNEY
Covenant Presb., Erie, Pa.

American Program

Stebbins, In Summer
F. S. Smith, Son. 1: Finale
Stoughton, Pool of Pirene
J. G. Seely, Christmas Reverie
Simonds, Iam Sol Recedit*
A. W. Snow, Distant Chimes
Swinen-j, Chinoiserie
Sowerby, Rejoice ye Pure in Heart

• Virgil FOX

All Saints, Great Neck, N. Y.
Handel, Con. 4: Allegro
Schumann, Canon Bm
Bach, Con. Dm: Largo

Passacaglia

Dickinson, Reverie
Karg-Elert, Soul of Lake
Vierne, Carillon
Edmundson, Elfin Dance
Middelschulte, Perpetuum Mobile
McAmis, Dreams
Widor, 6: Allegro

The recital was given for the benefit of the music fund of the Church, backed by a list of patrons whose names were printed on the program; reserved-seat admission was one dollar.

• Dr. Charles HEINROTH
City College, New York

Bach Program

Prelude & Fugue A
Aria Em
Come Holy Ghost
From God Naught shall Divide
Toccata & Fugue Dm
Sinfonia I Stand
Prelude C
Prelude & Fugue G

Schubert Program

Rosamunde Overture

Son. Bf: Andante

Moment Musical 3

Unfinished Symphony

Menuette, Op. 78

Military March

• Harry Benjamin JEPSON

Yale University

Bach, Prelude & Fugue D

Widor, Romane: Chorale; Finale.

Saint-Saens, Prelude, Op. 99-2

Jepson, Jugglers

Liszt, Ad Nos ad Salutem

*Widor, 8: 3 Mvts.

Sowerby, Comes Autumn Time

Franck, Pastorale

Jongen, Pensee d'Automne

Jepson, Son. 2: Entry of Procession

*Sowerby's Suite

Bach, Passacaglia

Jongen, Song of May

Cantabile

Urteaga, Salida

*Jepson, Son. 3: Allegro

Maleingreau, Popule Meus

Franck, Chorale 2

W. F. Bach, Con. Dm: Largo

Vierne, 5: Finale

*Jepson, Son. Gm: Prelude

Franck, Grand Piece

Bach, Fugue Em

Borodin, Nocturne

Widor, Gothique: Finale

• Charlotte LOCKWOOD

Cres. Ave. Presb., Plainfield

Darke, Prelude on Tallis Theme

Corelli's Suite

Mozart, Andante F

Widor, 3: 3 mvs.

Deems Taylor-j, Dedication

Wagner, Parsifal Prelude

Wagner Request Program

Lohengrin Prelude

Tann.: Pilgrim's Chorus; Evening Star.

Siegfried Forest Murmurs

Meistersinger Prize Song

Lullaby

Tristan Prelude & Love-Death

Sketches from Nature

Jenkins-j, Dawn

Grieg, Morning

Jacob, Noon

Schumann, Evening

Karg-Elert, Night

Boss, Colloquy with Swallows

MacDowell, Eagle; Hummingbird.

Daquin, Cuckoo

Saint-Saens, Nightingale & Rose

d'Antalfy, Sportive Fauns

It will be noted that the first half of the

program was "around the clock" and fol-

lowing it was a set of "birds."

Familiar Hymntune Preludes

Purcell, Old Hundredth

Walther, Ein Feste Burg

Bach, Passion Chorale

Haydn, Austrian Hymn

Noble, Ton-y-Botel; Picardy.

McKinley, St. Theodolph; St. Catherine.

Darke, St. Peter

Sowerby, Marion (Rejoice Ye)

For each selection the number of the

hymntune in the Church's hymnal was given

on the printed program.

Contemporary Americans

Bingham, Redskin Rhapsody

Puritan Procession

Taylor, Dedication

Jepson, Le Jongleurs; La Zingara.

James, Meditation St. Clotilde

Dickinson, Memories

Russell-j, Citadel at Quebec.

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- Edward G. MEAD
Miami University
Bach, Prelude G
Son. 3: Adagio
Passacaglia
Dupre's Suite Bretonne
Nevin, Romanza
Nash, Water Sprites
Snow, Distant Chimes
Rogers, Intermezzo
Jepson, Son. 3: Finale
Earlham College
Bach, Prelude G
Son. 3: Adagio
Toccata & Fugue Dm
Mead, Duke Street Prelude
DeLamar, Carillon
Edmundson, Humoresque Fantastique
Foote, Nocturne
Rogers, Suite Gm: March
Guilmant's Sonata 1

- Priscilla PERSON
Skidmore College
Handel's Concerto F
Bach, Heartily I Yearn
Toccata Dm
Edmundson, Imagery in Tableaux
Tchaikowsky, Candy Fairy Dance
Wagner, Parsifal Prelude
Reger, Toccata
This was Miss Person's graduation recital.

- Alexander SCHREINER
University of California
Bach Programs
Fantasia & Fugue Am
Sonata 5
Aria in D
Prelude & Fugue Em
Sinfonia 1 Stand Before
Fantasia & Fugue Gm
*Concerto 4
Prelude & Fugue D
Prelude & Fugue Em
Sinfonia 1 Stand Before
Fugue G
Prelude Bm
Passacaglia

Dvorak Program
Slavonic Dance G
Slavonic Dance D
Indian Lament
New World: Largo; Finale.

MUSICALES

Church and Concert Compositions

• Programs will be used in this column only when it is possible to indicate which are the choral and organ numbers.

- Bethuel GROSS
Chicago, South Shore Festival
Lift Thine Eyes, Mendelssohn
Clouds, Deis
Calm as the night, Bohm
Dawn, Curran
The last night, Clokey
Silent strings, Bantock
Bless thou the Lord, Ivanov
Cherubim Song, Bortnianski
w. Beautiful Savior, trad.
w. Now let every tongue, Bach
w. God so loved the world, Hine
Hear my prayer, James
O mighty God, Wooler
43rd Psalm, Mendelssohn
Prayer, Humperdinck
Marianina, ar. Pitcher
Cradle Song, Brahms
Come lads and lassies, ar. Treharne
Conqueror, Wilson
Happy River, Slovakian
Joshua fit de battle, ar. Gaul
w. Hills, LaForge
Sea Gulls, Protheroe
Emitte Spiritum Tuum, Schuetky
On the Steppe, Gretchaninoff
m. Rapturous hour, Huhn
Border ballad, Maunder
Land of hope and glory, Elgar
The festival was held May 23 to 28; many organizations participated; we give only the choral numbers on the seven programs.

- Carl F. MUELLER
Central Presb., Montclair
Mozart Program
Adagio & Allegro
Agnus Dei
"Ave Verum Corpus"
"Adoremus Te, Christe"
Sonatas 10 & 15, violin & organ
w. "Ave Maria"
w. "Lacrimosa"
w. "Alleluia"
Andante F
"Kyrie Dm"
"Gloria"

This was the first of three programs under auspices of Montclair State Teachers College in a Mozart festival.

- Wm. STRICKLAND
Ye watchers and ye holy ones, 17th cent.
Jesu joy of man's, Bach
Sumer is icumen in, 13th cent.
Let us now praise, Williams
In these delightful, Purcell
Where'er you walk, Handel
Song of Lumbermen, Holst
Streamlet's slumber song, Delius
Watchman's song, de Pearsall

Choral numbers only are given; program by 'Community House Chorus,' further details missing.

- Robert WILLIAMS
Newburgh, N. Y.
Amphion Men's Glee Club
The Singer's Greeting, Bensel
Break forth O beauteous, Bach
Morning Hymn, Henschel
Gute Nacht, trad. German
Courage, Riegger
l'Heure Exquise, Hahn
Calm as the night, Bohm
Serenade, Haydn
Hope thou in God, Mayer
De Sandman, Protheroe
Irish Folksong, Foote
Entrance & March of Peers, Sullivan
The Club numbers 37 men; Frederick C. Mayer was guest-conductor in his own composition.

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Flemington Children's Choir School

• The 1937 graduation festivities were held in Flemington, N. J., May 21. First-year prizes, a gold pin, were awarded to 19; second-year, subscriptions to the Etude, went to 21; third-year, the Etude, to 14; fourth-year, a hymnal, to 5; fifth-year, subscriptions to Musical America, went to 8; and sixth-year prizes, Musical America, to 10. Other prizes, from \$1. to \$10., went to 25 other choristers. Dr. Harold Vincent Milligan was guest organist and presented the diplomas to the class.

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Guilmant Organ School

• The 36th commencement (the first under exclusive ownership and direction of Willard Irving Nevins) was held June 1 in the First Presbyterian, New York, the graduates playing: Bonnet, Caprice Heroique; Franck, Piece Heroique; Karg-Elert, Soul of the Lake; Guilmant, Son. 1: Int. & Allegro; Bach, Fugue D; Vierne, 5: Finale; Liszt, Ad nos ad Salutarem



RICHARD T. WHITE

Richard T. White won the William C. Carl gold medal, La Vonne T. Goodale winning the silver medal. For attaining high averages (91.5) in her first-year examinations Christina Senthleber received a prize of copies of the first sonatas of Guilmant and Vierne and the sixth of Widor.

A fund for scholarships next year has been provided by Mrs. Philip Berolzheimer, Mrs. Elsie Carl Smith (niece of the late Dr. Carl) and by bequest from the Lucy Stella Schieffelin estate: one of these will be known as the William

C. Carl Memorial Scholarship and another as the Schieffelin Memorial Scholarship.

George Wm. Volkel of the G.O.S. faculty has been appointed to teach harmony in the Chautauqua Summer School.

Kilgen Contracts

• In addition to the larger organs listed below, 'petit ensembles' have been recently purchased by:

Bellerose, N. Y.: St. Gregory's;
Birmingham, Ala.: St. Mary's P.E.;
Leadville, Colo.: St. Joseph's;
New York: St. Joseph's College, Brooklyn;
Scandia, Kans.: First M.E.;
Weiner, Ark.: St. Anthony's.

Chicago: St. Bartholomew's R.C. has contracted for a 3-36, specifications by the Kilgen brothers, installation in rear gallery late this summer; a sanctuary division is to be prepared-for in the

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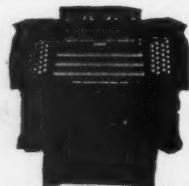
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present plans. The Great, entirely expressive, will include a 5r mixture divided into three Ripieni.

Kalamazoo, Mich.: Fourth Holland Reformed has contracted for a 3-21, designed by the Kilgen brothers, for chancel installation with case of pipes late this summer; stop-tongue console, detached; Great enclosed with Choir. The Church is now being repaired after the fire damage of last year. Manual divisions entirely straight.

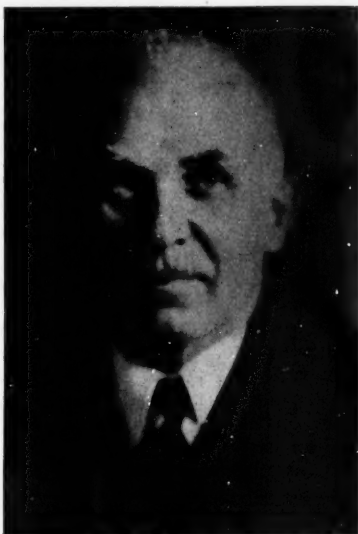
Los Angeles: St. Paul's has contracted for a 3-33 with an additional 2-10 sanctuary division, specifications by Kilgen brothers, Great enclosed with Choir, two stop-tongue consoles in gallery and chancel, the latter operating only the sanctuary divisions stops though it operates the gallery divisions through its register-crescendo pedal; grille casework.

New Britain, Conn.: St. John's Lutheran has ordered a 2m for summer installation.

Wichita Falls, Texas: First Presbyterian has contracted for additions to and rebuilding its 3m Kilgen.

Hawkins Receives Mus. Doc.

• Warner M. Hawkins, organist of Christ M. E. Church, New York, since 1927, was awarded the Mus. Doc. degree by Union College, a Methodist



Dr. W. M. Hawkins

institution. Mr. Hawkins was born in New York City, graduated from Columbia College in 1907, and from the Institute of Musical Art in 1912. He studied organ with Gaston M. Dethier and Dr. T. Tertius Noble; theory and piano with Percy Goetschius and Grainger. He has in mss. various compositions, including a recently-completed M.E. communion service based on plainsong themes. In Christ Church he directs a chorus of 24 and plays a 3-36 Skinner installed in 1932. Dr. Hawkins also teaches piano and appreciation at the College of New Rochelle, N. Y.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

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Mr. Albin D. McDermott

• of the Church of the Holy Name, New York, sets a good example by ordering a new 4m for his Church—and the builder winning the contract is M. P. Moller Inc. Mr. McDermott, native of Charleroi, Pa., graduated as an honor pupil at the age of 15 from Duquesne University Preparatory School, with the gold medal award in physics. In 1928 he earned his B.A. in the University of Pittsburgh, receiving his M.A. in 1929, specializing in medieval Latin documents relating to music; he was the youngest student to receive Pittsburgh's M.A. degree and for three years he taught Latin there as a member of the faculty.

His mother began his piano lessons at a very early age and when five years old he began piano study with Carl Axthelm. He studied organ with F. X. Williams, Dr. Casper Koch, and Dr. Charles Heinroth, theory with Dr. J. V. O'Brien, Dr. Charles N. Boyd, and William K. Steiner. He was one of six to win a scholarship in improvisation with Dr. Frederick W. Schleider in the A.G.O. competition of 1935.

At 16 he was appointed organist of St. Bede's Church, Pittsburgh, transferring to St. Agnes in 1926 when he organized the polyphonic choir at Duquesne University and was appointed University Chapel organist.

When Dr. Heinroth resigned from Carnegie Institute Mr. McDermott was the youngest of the seventeen organists giving recitals in the Institute prior to Dr. Bidwell's appointment. In 1933 he gave what is said to be the first recital by a local artist to a paid-admission audience in Pittsburgh.

In the fall of 1934 he was appointed to his present position with the Church of the Holy Name, New York, a parish with a congregation of 14,000. His boychoir of 70 voices is frequently heard over the radio. He was recently appointed to the faculty of the Cliff Haven School of Music.

The new 4m Moller is scheduled for installation by October.

Robert Elmore

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Dupre Plays Wedding

• Marcel Dupre was chosen to play the wedding service for that noble Englishman who will always probably stand first among all Englishmen in the estimation of Americans who have watched his career. For the royal wedding of the Duke of Windsor Mr. Dupre played Bach, Schumann, and some old-English selections; he improvised the wedding march.

For the centennial celebration of Guilman Mr. Dupre played a program on the organ which Guilman formerly owned but which is now owned by Mr. Dupre. At the unveiling of a tablet in memory of Guilman, Mr. Dupre spoke "with convincing eloquence and emotion." The Dupre Organ Salon was placed at the disposal of the celebration committee.

Mr. Dupre comes to America this October for his sixth transcontinental tour, under LaBerge management.

Mary Ann Mathewson

• was chosen to play the recital for the 21st annual rally of the N. J. A.G.O., playing the Skinner organ in Princeton Chapel, May 11.

Hugh McAmis

• sailed on the Roma June 30 for a trip of 14,240 miles around the world, including Russia, Palestine, and Egypt.

Firmin Swinnen

• is spending the summer in Belgium; the Swinnens sailed June 16 on the Normandie. They land at Le Havre and will drive leisurely through Brittany, Flanders, etc.

Dr. Latham True

• has retired from active professional work though he may continue next season to the extent of teaching two or three of his pupils in Castilleja School, Palo Alto, Calif., whose courses will not be completed until next season's work has been done. Dr. and Mrs. True will spend the summer in Portland, Maine.

Rangertone Installation

• Rangertone Inc. is making an installation in the State Normal School, Oneonta, N. Y.; details later.

Bach Festival in New York

• Town Hall Music Committee announces the organization of a Bach festival for annual performances in Town Hall beginning in the fall of 1938.

Pupils' Recitals

• C. Harold Einecke presented Thelma Hendricks and K. Mulder Schuil in recitals in Park Congregational, Grand Rapids. American composers were well represented on both programs—Edmundson, Nevin, Matthews, MacDowell, Sowerby, Borowski.

Edwin Arthur Kraft presented Jean Fawcett in her Lake Erie College graduation recital May 27 in a program of Bach, Handel, Tchaikowsky, Wagner, and Widor.

Mr. Kraft also gave a joint program with his ten-year-old pupil Richard Elsasser, at Lake Erie College May 23.

Mrs. Charlotte Babcock

• died May 10 in West Orange, N. J. For many years Mrs. Babcock conducted an agency in Carnegie Hall, New York, through which organists and vocal soloists sought employment.

Sidney H. Bourne

• died May 19 in Trenton, N. J. For half a century he had been organist of Trinity Church.

W. J. Henderson

• died June 5 at his home in New York, evidently the result of having shot himself through the mouth. He was born Dec. 4, 1855, in Newark, N. J., studied voice with a teacher and taught himself theory. In 1883 he turned to journalism, and from 1887 to 1902 was music critic for the New York Times; since 1902 he was critic for the Sun. He had been ill of influenza for a short time but was recovering, and there was no apparent reason for his suicide.

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• Recent recital engagements included two June programs for WQXR, and June 3 and 5 programs for the commencement exercises of New York Law School and First Institute of Podiatry, both held in Town Hall, New York.

American Conservatory Graduation

• At the 51st annual commencement the organ department presented Marion Gates, Wilbur Held, and Winston Johnson for Mus.Bac. degrees—Mr. Johnson, as already noted in these pages, being the successful candidate chosen to play Guilman's D-minor Concerto with the Conservatory Orchestra. The graduating class included 11 earning the teacher's certificate, 40 the Mus.Bac., and 30 the M.M. degrees. The honorary Mus.Doc. was conferred on Osborne McConathy and Leon Sametini.

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Yale Prizes

• Wm. G. Waite was awarded the Chandler Fund income for excellence in organ playing.

Virginia M. Bushell won the Benjamin Jepson memorial prize.

Wicks Entertains

• The Wicks Organ Company entertained the Chicago and St. Louis A.G.O. May 24th in Peoria in an inspection of the new organ in St. Mary's Cathedral; the instrument is the subject of an article in these pages.

Herbert E. Hyde

• received the honorary Mus.Doc. June 14 from Ripon College. Dr. Hyde, one of Chicago's galaxy of brilliant organists, has been with St. Luke's Pro-Cathedral, Evanston, since 1920.

Curtis Institute Organ

• A new 5m console is being built by the Aeolian-Skinner Organ Co. to control the additions now being made to the Curtis Institute organ. The present 4m console will continue to control the organ as it now stands and the new 5m will not only be movable but also detachable (by means of a junction-board) so that it can be entirely removed from the stage when necessary. Additions include Echo and Positiv; voicing and finishing will be done by G. Donald Harrison. Reeds at 32' and 16' are being added to the Pedal.

Choir School for Boys

• is being established at the Episcopal Academy, Merion, Pa., with the cooperation of the Academy, St. James' Church in Philadelphia, and Dr. Alexander McCurdy of Curtis Institute. Richard Purvis, Curtis scholarship student, has been appointed to St. James' as organist and the boys of the new St. James' boychoir will constitute the student body at the Academy and will receive daily rehearsals under Dr. McCurdy.

Dr. Josef Hofmann to Celebrate

• Nov. 28, 1937, Dr. Josef Hofmann, director of Curtis Institute in Philadelphia, will celebrate his first half-century as concert pianist, with a jubilee concert in the Metropolitan Opera House, New York, where on Nov. 29, 1887, he made his American debut. Though but ten years old he gave 52 concerts in that first American tour of less than three months. At his debut concert he improvised on themes submitted by Damrosch and others.

Byron J. Franke

• died May 21 in Albany, N. Y. In spite of an automobile accident costing him four fingers he had continued to play the organ in church.

Prize of \$100.

• is offered by the Richmond Times Dispatch, in connection with the Virginia Capital Bicentennial, for a march "that can be identified with historic Richmond for many years." Full detail from the Commission, John Marshall Hotel, Richmond, Va. Contest closes Aug. 1.

Cornelius Van Rees

• is spending the summer at Fontainebleau, studying organ with Dupre and piano with Decreux. He celebrated his 15th anniversary with Baptist Temple, Brooklyn, N. Y., before sailing for Paris. His Brooklyn organ is a 4-54 Steere built in 1919 and he directs a chorus of a hundred voices.

Juilliard Competition Awards

• Orchestral works by David Diamond and Philip James have been awarded the prize of publication by the Juilliard School of Music, New York.

Richard Aldrich

• died June 2 at the home of his brother in Rome, Italy. He was born July 31, 1863, in Providence, R. I., studied music in Harvard with J. K. Paine and later in Germany. From 1885 to 1889 he was on the staff of the Providence Journal, followed that with two years as private secretary, and in 1891 joined the staff of the New York Tribune as assistant to Krehbiel. In 1902 he became music critic of the New York Times; at the time of his death he was critic emeritus.

Mrs. Marion Oliver Lister

• has been appointed to the First Presbyterian, New Rochelle, N. Y., where she has a 4m Skinner. She is a pupil of Hugh Porter, graduate of the Institute of Musical Art, and was formerly with the First Scientist, Port Chester.

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